

# THE ATHENÆUM

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No. 2842.

SATURDAY, APRIL 15, 1882.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**NORMAL SCHOOL OF SCIENCE AND ROYAL SCHOOL OF MINES.**—On MONDAY, May 1, at 10 A.M., Mr. F. OBFEN BOWER will commence a Course of about Thirty Lectures on SCOTLAND, to be continued on every day of the week, except Saturdays. Practical instruction will be given in the Laboratory each day. Fee for the Lectures, 4s.; for the Laboratory, 5s.—Application for Tickets should be made to the Secretaries, Normal School of Science and Royal School of Mines, South Kensington.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—For the Relief of Distressed Artists, their Widows and Orphans. The ANNUARY DINNER will take place in Willis's Rooms, on SATURDAY, May 15th, at Six o'clock.

PROFESSOR HUXLEY, F.R.S., in the Chair. Donations will be received and thankfully acknowledged by—JOHN EVERETT MILLAIS, R.A., Honorary Secretary. PHILIP CHARLES HARDWICK, Treasurer. F. LAMBE PRICE, Secretary, 24, Old Bond-street, W. Dinner Tickets, including Wines, One Guinea.

**ROYAL LITERARY FUND.**—The NINETY-THIRD ANNUARY DINNER of the Corporation will take place in Freemasons' Hall, on WEDNESDAY, May 3.

The MARQUES OF SALISBURY, K.G., in the Chair.

**STEWARDS.**  
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**ROYAL INSTITUTION OF GREAT BRITAIN.**—Albemarle-street, Piccadilly, W.

TUESDAY, April 18, Three P.M.—EDWARD B. TYLOR, Esq., D.C.L. F.R.S.—First of Four Lectures 'On the History of Customs and Beliefs'—Half-a-Guinea the Course.

THURSDAY, April 20, Three P.M.—Professor DEWAR, M.A., F.R.S.—First of Eight Lectures 'On the Chemical and Physical Properties of the Metals'—One Guinea.

SATURDAY, April 22, Three P.M.—FREDERICK POLLOCK, Esq., M.A.—First of Four Lectures 'On the History of the Science of Politics'—Half-a-Guinea.

Subscription to all the Courses, Two Guineas.

FRIDAY, April 21st, Eight P.M.—Professor DEWAR, M.A., F.R.S. M.R.I.—Experimental Researches of Henri Ste. Claire Deville, Hon. M.R.I. Nine P.M.

**ROYAL ASIATIC SOCIETY.**—MONDAY, April 24, at Four P.M.

Prof. MONIER WILLIAMS, C.I.E. D.C.L., will read a Paper 'On the Yamaiva Religion, with special Reference to the Sikkim-patri of the Modern Sect called Swami Naryana.' W. S. W. VAUX, Sec. R.A.S.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—THE TENTH MEETING of the Session will be held on WEDNESDAY NEXT, April 19th, at 32, Saville-street, Piccadilly, W. Chair to be taken at Eight P.M. Antiquities will be exhibited, and the following Papers read—

1. 'The "Thing How" at Bury St. Edmunds,' by Henry Price, Esq.  
2. 'Notes on a Bronze Sword and an Iron Spear-head found at Henley-on-Thames,' by Dr. Stevens.

W. DE GRAY BIRCH, F.S.A. F.R.S., Hon. Sec.  
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**FINE ARTS.**—Mr. J. R. DICKSEE'S CLASSES FOR LADIES for the Study of the Draped Living Model, &c., will RE-ASSEMBLE on APRIL 24th. Prospectuses—6, Fitzroy-square.

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**OSCAR BERINGER'S PIANO-FORTE RECITAL,** at St. James's Hall, APRIL 26th, at half-past Three. Sonata, Brahms (repeated by desire); Concerto Pathétique, for Two Pianos, Franz Liszt; 'Ungarische Rhapsodie,' Carl Taubig; Solos by Mozart, Chopin, Rubinstein, &c. Piano-forte: Miss Handegger and Oscar Beringer. Vocalist: Fri. Friedländer. Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s.—Tickets at STANLEY LUCAS & CO.'S, 84, New Bond-street; Acker's, and usual Agents.

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**PRESS.**—THE PROPRIETORS of the ESSEX WEEKLY NEWS, Chelmsford, will require shortly a thoroughly competent GENTLEMAN to take the SUPERVISION of the EDITORIAL DEPARTMENT. He must be thoroughly acquainted with the work pertaining to a County Newspaper, and also a Verbatim Shorthand Writer, as he would be required to take an occasional Note. Preference given to one having a knowledge of Essex.—Applications, with full particulars, can be addressed as above.

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**DIED,** on the 6th inst., at 20, Wellington-street, Strand, JOHN FRANCIS, in the 71st year of his age. The FUNERAL will take place on TUESDAY NEXT, at Highgate Cemetery, a Service being first held in the Highgate-road Baptist Chapel.

**TO PUBLISHERS, BOOKSELLERS, and Others.**—A GENTLEMAN is OPEN to an ENGAGEMENT either as BOOK-KEEPER or COLLECTOR.—Address J. O. care of Messrs. Adams & Francis, Advertising Agents, 50, Fleet-street, E.C.

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**THE HIBBERT LECTURE, 1882.**—A COURSE of FIVE LECTURES 'On the ORIGIN and GROWTH of RELIGION,' as ILLUSTRATED by NATIONAL RELIGIONS and UNIVERSAL RELIGIONS, will be delivered by Professor KUENEN, D.D., of Leiden, at St. George's Hall, Langham-place, on the Following Days, viz.—TUESDAY, 26th, and THURSDAY, April 27th, at 11 A.M.; MONDAY, 1st, and WEDNESDAY, May 2nd, at 5 P.M.; and FRIDAY, May 5th, at 11 A.M. Admission to the Course of Lectures will be by Ticket, without Payment. Persons desirous of attending the Lectures are requested to send their Names and Addresses to Messrs. WILLIAMS & NORGATE, 14, Henrietta-street, Covent-garden, W.C., not later than APRIL 19th, and as soon as possible after that date Tickets will be issued as many Persons as the Hall will accommodate.

The same Course of Lectures will also be delivered by Professor KUENEN at Oxford, in the Lecture Theatre of the University Museum, at 4.30 P.M., on each of the Following Days, viz.—FRIDAY, 5th, SATURDAY, 22nd, MONDAY, 24th, FRIDAY, 29th, and SATURDAY, April 29th. Admission to the Oxford Course will be Free, without Ticket. FERCY LAWFOOD, Secretary to the Hibbert Trustees.

**UNIVERSITY COLLEGE, LONDON.**—The JOBBELL PROFESSORSHIP OF ZOOLOGY and COMPARATIVE ANATOMY will be VACANT at the close of the Session. An Endowment (which is at present of the value of 280s. per annum) is attached to the Appointment for the Appointment will be received on or before MAY 6th. TALFOURD ELY, M.A., Secretary.

**UNIVERSITY COLLEGE, LONDON.—SCHOOL SHIPS.**—THE NEXT TERM begins APRIL 25th.—FOUR SCHOLARSHIPS will be competed for EARLY in JULY.—Particulars may be obtained from the Office, Gower-street, W.C. TALFOURD ELY, M.A., Secretary.

**UNIVERSITY COLLEGE, LONDON.—BARLOW LECTURES.**—Professor FARINELLI will give TWELVE LECTURES on DANTE'S 'FURGATORIO,' commencing on APRIL 26th. The Lectures will be given (in Italian) on TUESDAYS and FRIDAYS at 3 P.M., and will be open to the Public without Payment or Tickets. TALFOURD ELY, M.A., Secretary.

**KING'S COLLEGE, LONDON.**

LECTURES TO LADIES. The Classes will REOPEN on MONDAY, April 24th, at 5, Observatory-avenue, Campden-hill, W. (close to the High-street, Kensington, Station and Vestry Hall).

Lectures will be given on Holy Scripture, the Liturgy, Creeds, and Articles of the Church of England, by the Rev. Canon Barry, D.D.; on English Language and Literature, by Prof. Hales; on English and Continental History, by Prof. Gardiner; on Ancient History, by Prof. Warr; on French Language and Literature, by Prof. Mariette; on German Language and Literature, by Prof. Buchheim; on Italian Language, by Prof. Pistrucci; on Botany, by Prof. Bentley; on Physiology, by Dr. Thirard, M.D.; on Chemistry, by G. S. Johnson, F.R.S.; on Geology, by the Rev. Prof. Witherby; on Greek (advanced class), by Prof. Warr; on Greek (elementary class) and Greek Testament, by W. A. Gill, B.A.; on Mathematics, by J. S. Bennett, M.A.; on Harmony, by Prof. Monk; on Drawing, by Prof. Delamotte; on Political Economy and Latin, by F. Y. Edgeworth, M.A. Several of the Courses are adapted to the Examinations for the London Degrees and the Oxford and Cambridge Examinations. For Prospectuses and all information apply to the Secretary, Miss SCHMITZ, 26, Balise Park-gardens, N.W.

**UNIVERSITY OF DURHAM.—COLLEGE of PHYSICAL SCIENCE,** Newcastle-upon-Tyne.—A PROFESSOR of CHEMISTRY for this College will be elected on the 30th June. Salary 500s., with two-thirds of the Lecture Fees and one-third of the Laboratory Fees of Students of the College. For Prospectuses and all information, and Candidates for the Office are invited to apply (with Testimonials) to T. W. WOOD, B.Sc., Secretary to the College of Physical Science, Newcastle-upon-Tyne, before SATURDAY, the 29th April, from whom full particulars as to duties, &c. may be obtained.

**BEDFORD COLLEGE, LONDON (for LADIES),** 8 and 9, York-place, Portman-square.—EASTER TERM will begin on THURSDAY, April 26th. Single Courses of Lectures may be taken. In addition to his usual Courses, Professor HALES will deliver a Series of Lectures, open to Ladies and Gentlemen, on SHAKESPEARE'S HISTORIES, at 4.30 P.M., on MONDAYS, beginning on May 1st.—Terms, One Guinea; for College Students and Teachers, 10s. Introductory Lecture free to those who present their Visiting Cards. F. KENSINGTON, Hon. Sec.











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SATURDAY, APRIL 15, 1882.

## CONTENTS.

	PAGE
FOULDE'S MEMOIRS OF CARLYLE ... ..	467
DAVIDSON'S INTRODUCTION TO THE NEW TESTAMENT ...	468
ELTON'S ORIGINS OF ENGLISH HISTORY ... ..	469
BAKER'S WELTGESCHICHTE ... ..	471
TOMLINSON'S ACCOUNT OF HATFIELD CHACE ... ..	472
NOVELS OF THE WEEK ... ..	473
SCHOOL-BOOKS ... ..	474
ORIENTAL LITERATURE ... ..	474
LIBRARY TABLE—LIST OF NEW BOOKS ... ..	475-476
MR. JOHN FRANCIS; RIVAL MAGAZINES; MISS DORA GREENWELL; POPE'S LONDON RESIDENCE; MR. D. F. MAC CARTHY; PIRACY AT THE ANTIPODES; SALE ... ..	476-478
LITERARY GOSSIP ... ..	478
SCIENCE—SOCIETIES; MEETINGS; GOSSIP ... ..	479-480
FINE ARTS—MR. D. G. ROSSETTI; GOSSIP ... ..	480-482
MUSIC—GOSSIP ... ..	483
DRAMA—WEEK; GOSSIP ... ..	484

## LITERATURE

*Thomas Carlyle: a History of the first Forty Years of his Life, 1795-1835.* By J. A. Froude. 2 vols. (Longmans & Co.)

(Second Notice.)

HOWEVER much Carlyle may have been wanting in consideration for his wife, his conduct towards his family was admirable in the extreme. At the very earliest opportunity after his college course at Edinburgh he undertook uncongenial work in order to free them from the burden of his maintenance, and ever afterwards earned his own living without their assistance. As soon as he obtained a little capital it was placed at their service. His brothers John and Alice were both assisted by Carlyle at the very time that he was most straitened for want of money; the former was educated as a doctor solely by Carlyle's assistance. His affection for his mother was the deepest sentiment of his nature; the almost idyllic beauty of their relations is marred only by her practice of smoking with her son when they had a "craik" (chat), a trait that might have been wisely omitted by Mr. Froude. Old Mrs. Carlyle, while immensely proud of her son's powers, was clear-sighted enough to hit upon the chief defect of his character; "he is gay ill to live w!" she used to say. Her letters rarely rise above the commonplace, but they probably do not do her justice; in her station of life all individuality disappears when the pen is taken in hand. Carlyle's to her, on the other hand, are the fullest as to his feelings, though he adopts her religious tone in a way that gives one an uncomfortable feeling of insincerity. His letter to her on hearing of his father's death (ii. 248-252) is rendered somewhat commonplace through this cause, though there are fine passages of Stoic sternness in it.

Carlyle's letters to his brother John form a considerable part of the materials of these volumes, and render them in large measure autobiographical with regard to the outer circumstances of his life. He tells his brother what work he is engaged upon, whom he has seen, what they are like, and so on. Added to this, it must be owned, are generally to be found words of advice and admonition as to John's own course of life, which John appears to take in good

part and profit by as much as is practicable. By the aid of Jeffrey, John is finally put in the right road to independence, and pays off his debts to Jeffrey and to Carlyle himself.

Excellent as was Carlyle's behaviour to his family, it may safely be said that he was only repaying them for the advantage of being a Carlyle. By all accounts every one of that generation was above the average in point of ability. Carlyle's sturdy independence, his determined perseverance, his abhorrence of "scamped" work, his rigid integrity, his utter freedom from triviality, even his grim humour—all these appear to be hereditary traits shared in by all the members of his family. Mr. Froude even asserts that Carlyle's style, that *lusus nature* of English letters, was due to home influence, and not to the study of German literature as has hitherto been thought. It is true that he has Carlyle's own authority for this pedigree, but this is clearly a case where the man himself is not the best judge. While granting to Mr. Froude that too much has been made of the influence of Jean Paul, we would require Carlyle or his representative to explain on this new theory the well-known fact that his style changed immediately after the publication of the life of Schiller. In special details—in the freedom in forming new compounds, or transforming nouns into verbs, or *vice versa*—much may have been learnt at Ecclefechan. But for the construction of sentences, the omission of connecting particles, the whole turn and tone of the thought, the German language must take the credit or the blame. On looking at any German translation of Carlyle it becomes tolerably easy to recognize these traits.

While the influence of his family on the manner of Carlyle's thought must be doubted, it remains to be noticed how very much of the matter of his thought comes straight from his home. From early boyhood till the day of his death his faith changed but slightly, and he could assure his mother that her views and his differed but in name. In this statement there was no glozing over any disagreeable truth or any even unconscious hypocrisy. His creed remained in all essentials the same as that he had learnt at his mother's knees. As Mr. Froude puts it, "his religion was Calvinism without the theology," and so it remained till the last. His earlier struggles were doubtless with the Christology of Calvinism, and here, of course, he did depart from the home creed. The exception is of vast importance, no doubt, but the fact remains that on the whole Carlyle's *Weltanschauung* was the same as that of his family with regard to religious affairs.

This is the place in which we may conveniently discuss Mr. Froude's view of Carlyle's philosophy. Mr. Froude claims for Carlyle that "he was a teacher and a prophet in the Jewish sense of the word," which, he goes on to explain, is that of correctly interpreting the signs of the times and uttering prophecies that are fulfilled. Without stopping to discuss the question whether this is really an accurate description of Isaiah and Jeremiah, and of the reasons why they "have become a part of the permanent spiritual inheritance of mankind," we would point out to Mr. Froude that there are singularly few

"prophecies" of a foretelling nature among Carlyle's works. Probably no other great teacher has ever spoken so little of the future as Carlyle. He points to the past and compares the present unfavourably with it; but of the future very little, if anything, is said. Past and present monopolize his attention. And herein lies the difference between Carlyle and the greater prophets with whom Mr. Froude compares him. The latter were optimists; they believed in a brighter future, and foretold it with superb confidence in the efficacy of the new truths they had to teach the world. Carlyle, on the contrary, had but to point out how the world was moving away from the old truths he wished to enforce once more. In the opening chapter of the second volume Mr. Froude prints a couple of fragments which he regards as summaries of Carlyle's philosophy. Of the first, termed "Spiritual Optics," the following passage contains the germ:—

"The effects of optics in this strange camera obscura of our existence, are most of all singular! The grand centre of the modern revolution of ideas is even this—we begin to have a notion that all this is the effect of optics, and that the intrinsic fact is very different from our old conception of it. Not less 'miraculous,' not less divine, but with an altogether totally new (or hitherto unconceived) species of divineness; a divineness lying much nearer home than formerly; a divineness that does not come from Judea, from Olympus, Asgard, Mount Meru, but is in man himself; in the heart of everyone born of man—a grand revolution, indeed, which is altering our ideas of heaven and earth to an amazing extent in every particular whatsoever. From top to bottom our spiritual world, and all that depends on the same, which means nearly everything in the furniture of our life, outward as well as inward, is, as this idea advances, undergoing change of the most essential sort, is slowly getting 'overturned,' as they angrily say, which in the sense of being gradually turned over and having its vertex set where its base used to be, is indisputably true, and means a 'revolution' such as never was before, or at least since letters and recorded history existed among us never was."

In other words, the old truth is still true, but must be referred to a new origin, as the mathematicians say.

In the second fragment the three articles of Carlyle's creed are given as follows:—

"That all history is a Bible—a thing stated in words by me more than once, and adopted in a sentimental way; but nobody can I bring fairly into it, nobody persuade to take it up practically as a fact. Part of the 'grand Unintelligible,' that we are now learning spiritually too—that the earth turns, not the sun and heavenly spheres. One day the spiritual astronomers will find that this is the infinitely greater miracle. The universe is not an orrery, theological or other, but a universe; and instead of paltry theologic brass spindles for axis, &c., has laws of gravitation, laws of attraction and repulsion; is not a Ptolemaic but a Newtonian universe. As Humboldt's 'Cosmos' to a fable of children, so will the new world be in comparison with what the old one was, &c. And flowing out of this, that the work of genius is not fiction but fact."

In both these passages, it will be seen, Carlyle's chief aim is to point out that modern thought has only transformed, not destroyed, the old system of absolute truths. As the world was moving away from the old system he had to point out the permanent validity of its truths from another standpoint, and in all his works the appeal is direct to the feelings of man, and not to

the will of God, which in Carlyle's eyes was inscrutable. Carlyle's prophetic powers come to this—that he felt the world to be changing, as is but natural in a state of transition; and he drew attention to, and protested against, the change. Looking back now we can see that, as against the too confident optimism of the Benthamites, his equally confident pessimism was in a measure justified. In fact, though he knew it not, he was fighting hand in hand with allies like John Henry Newman and Benjamin Disraeli. But certainly he was not prophetic with regard to the most widely spread idea of our time—that of development; and a most profound revolution must occur in men's thoughts before Carlyle's more ambitious doctrines can be generally accepted. At the end of the second volume Mr. Froude gives an alarmist turn to his views of Carlyle. The latter, as we know from the 'Reminiscences,' used to watch the riders in Rotten Row when taking his walk after a turn at the 'French Revolution' with this thought in his mind: "Not one of you could do what I am doing, and it concerns you, too, if you did but know it" (the italics are ours). On this somewhat vainglorious incident Mr. Froude comments as follows:—

"They did not know it and they have not known it. Fifty years have passed since Carlyle was writing the 'French Revolution.' The children of fashion still canter under the elms of the Park, as their fathers and mothers were cantering then, and no sounds of danger have yet been audible to flutter the Mayfair doves."

It seems, then, that we are to judge Carlyle by his foresight in regard to the impending social revolution, and if he turns out to be wrong both he and his biographer would wish his name to be blotted out from the bead-roll of English literature. Surely this is importing an utterly irrelevant canon into literary criticism. Certainly for the present Carlyle must submit to be judged by his power to enlarge and stimulate, and not by comparing him with Zadkiel and Moore.

Of Carlyle, the literary man—not yet, at least, the prophet—we have in these volumes the development. We see him searching about for a suitable subject, even trying his hand at a novel; by the aid of his notebooks, plentifully extracted by Mr. Froude, we can follow the growth of 'Sartor Resartus,' and, as the reader may see from the following specimens, can watch the first appearance of some of its most remarkable passages:—

"All language but that concerning *sensual* objects is or has been figurative. Prodigious influence of metaphors! Never saw into it till lately; a truly useful and philosophical work would be a good 'Essay on Metaphors.'"

"You see two men fronting each other. One sits dressed in red cloth, the other stands dressed in threadbare blue; the first says to the other, 'Be hanged and anatomized!' and it is forthwith put in execution, till Number Two is a skeleton. Whence comes it? These men have no physical hold of each other; they are not in contact. Each of the bailiffs, &c., is included in his own skin, and not hooked to any other. The reason is, *Man is a spirit*. Invisible influences run through *Society*, and make it a mysterious whole full of life and inscrutable activities and capabilities. Our individual existence is mystery; our social, still more."

"August, 1830.—What is a man if you look

at him with the mere logical sense, with the understanding? A pitiful hungry biped that wears breeches. Often when I read of pompous ceremonials, drawing-room levées, and coronations, on a sudden the clothes fly off the whole party in my fancy, and they stand there straddling in a half ludicrous, half horrid condition!"

Not only can the reader follow the inner development of 'Sartor Resartus,' on which these two volumes are, indeed, a vast commentary, but also its strange vicissitudes among the publishers of the time, who fought shy of the weird production.

One more aspect of this book of many interests and we have done. The ideal of literary life held before the world by Thomas Carlyle and displayed in these volumes has never been exceeded in dignity. Not when he and his wife had but five pounds to face the world with did he abate a jot of his high determination to give only his best work and in his own manner. In all his dealings with his fellow men he stands out distinctly a man, and not a being formed of conventionalities; sincerity and honesty were of the very soul of him. He had humour, and never let it descend to vulgarity. In all his actions through all his life he crushed beneath him "was uns alle bändigt, das Gemeine." One leaves these volumes with the consciousness of having parted from an ennobling and elevating influence. "There is one great test," says Walt Whitman, "whether a book is a good book or no. Do you feel the better for it?" The life of Carlyle can safely face that test. Sorrow for his deficiencies in the nearest relations of life can only temper—it cannot extinguish—earnest admiration for the sterling worth of the man. Men of letters may well be proud of Thomas Carlyle.

Before concluding let a word of praise be added for the admirable portrait of Mrs. Carlyle in the second volume (Carlyle's in the first makes him a true peasant), and for the full index. On the other hand, Mr. G. Howard's sketches of Ecclefechan, Scotsbrig, &c., are beneath criticism, and utterly unworthy of the volumes in which they are placed.

*An Introduction to the Study of the New Testament, Critical, Exegetical, and Theological.* By Samuel Davidson, D.D. Revised and Improved. 2 vols. (Longmans & Co.)

In estimating the value of a theological work in this journal we leave out of consideration, as foreign to our aims, the character of its theology, and simply look at the ability with which the subject has been handled and the thoroughness of the study which has been devoted to the mastery of the questions discussed. Examining Dr. Davidson's work from this point of view, we have no hesitation in saying that it is by far the ablest and most satisfactory book in English or any other language that deals with the topics included under the name of "Introduction to the Study of the New Testament."

The subject Dr. Davidson handles requires peculiar gifts and graces for its adequate treatment. The writer must have a deep interest in the results of his inquiry, his scholarship must be both wide and accurate, he must have great skill in balancing conflicting evidence, and he must be able to form his opinion amidst influences which

continually urge him to diverge from the straight path. We need not wonder, therefore, that success is rare in this department of study. Professional divines ought to have the requisite scholarship and a great interest in the subject; but they are hampered from the first by foregone conclusions. They must defend these or abandon the work of their lives; and, naturally, they come to see only what they wish to see. They thus lose the power of unbiassed investigation and accumulate only such materials as tend to support the opinions to which they have already pledged themselves.

The heterodox, on the other hand, have seldom interest enough in the matter to master all the details which must be known before fair conclusions can be reached, and if they are not professional divines they rarely possess the special kind of learning which is necessary for the satisfactory prosecution of the study.

It is, therefore, a peculiar benefit to the public when a man in every way competent gives up his time and learning to an unprejudiced examination of the questions which arise in connexion with the books of the New Testament; and such a man this book shows Dr. Davidson to be. Every portion of it bears evidence that he has but one object—to ascertain the exact truth. We may not always think that he is right, but we always feel that he has striven to reach that conclusion, and that alone, which the facts of the case warrant.

He brings to his task a rare combination of powers. He has devoted his whole life to the study of theology, and accordingly every aspect of New Testament inquiry is familiar to him. He has not only examined all that has been done in this country, but he has carefully weighed and sifted the works of foreign scholars, especially of German theologians and thinkers. In addition to this his mind is calm and judicial, and there is an entire absence of what even the most fastidious could call levity or irreverence. The convictions of others are treated with the respect due to beliefs which have been honestly reached.

The problem of the New Testament writings is more difficult to solve than many are willing to admit. The main fact is this: there is no definite information in regard to the earliest Christian literature till we come to nearly the close of the second century. From the death of Christ till the time of Irenæus Christians wrote many books, but no contemporary gives an account of them, and they very seldom even allude to each other. There is thus a period of about 150 years for which, in the want of contemporary light, we must trust either to later writers or to internal evidence. Hence have arisen two classes of critics. The one clings to the statements of the later writers. These statements became to a large extent the beliefs of the Church, and the orthodox naturally support them. The other class of critics affirms that a period of 150 years, or, indeed, a much shorter period, affords ample scope, especially in an uncritical and credulous age, for baseless assertions, for distorted accounts, for trustworthy traditions, and that therefore recourse must be had to internal evidence. Dr. Davidson is of this opinion. He says, in speaking of the Gospel of St. John:—



"We conclude the discussion of authorship with remarking, that if tradition were trustworthy it would be decisive in favour of the Johannine authorship. But it is weak at the commencement, where the interval between the apostle and the first witness on his behalf is long enough to allow a new opinion to spring up and spread. Internal evidence outweighs the external; and the latter must yield. It is, indeed, possible to conceive of cases in which the external must be believed in preference to the internal; but all the links are then complete, none weak or wanting. In the present instance the internal is the stronger, and must decide the question."

Acting on this principle, Dr. Davidson goes with the utmost minuteness into the thoughts, the statements, the style and other features of each document, and, testing what is unknown by what is known, draws his inferences. The result is that he regards only a few of the books of the New Testament as the genuine productions of those to whom they are commonly ascribed. He believes that the Apostle Paul wrote the First Epistle to the Thessalonians, the two Epistles to the Corinthians, the Epistle to the Romans to the end of the fourteenth chapter, and the Epistles to the Galatians, Philemon, and the Philippians; and that the Apostle John wrote the Revelation. The other books of the New Testament belong to a later date than the apostolic age, most of them ranging from 100 A.D. to 150 A.D. The Second Epistle of St. Peter he places about 170 A.D.; but it is an exceptional work altogether, as its genuineness was doubted by the writers who first mention it. He places the Gospel of St. Matthew in its present form at 105 A.D., that of St. Luke at 110 A.D., that of St. Mark at 120 A.D., and that of St. John at 150 A.D. He does not deny that records of an earlier date are embedded in these gospels, but he affirms that various passages betray sentiments and indicate facts long posterior to the time of the apostles, and that the final shape must therefore belong to the later date.

The reader will be specially attracted by the masterly statement of the facts that bear on the date of the Gospel of St. John. No point is omitted. The external evidence is marshalled in a manner completely satisfactory. Perhaps a little more space should have been given in an English book to the internal evidence which has been adduced in proof of the genuinely historical character of the narrative portions of the gospel. This is a phase of the inquiry on which English scholars have bestowed much labour, and therefore a minute discussion of the arguments to which they have appealed might have been expected. Dr. Davidson has evidently come to a different conclusion. He says:—

"The events narrated are not so authentic as Renan imagines; and the discourses are not so authentic as Mr. Arnold believes. Both have more of the ideal than is usually allowed; the discourses being chiefly the writer's free productions."

Dr. Davidson places the Acts of the Apostles at about 120 A.D. Here, again, he does not deny that earlier documents have been incorporated in the narrative. It is plain to us that the author of the Acts made use of the works of Josephus. Dr. Davidson has taken no notice of this point, probably because the investigation has not

been completed or he regards the inference as uncertain.

Perhaps the phenomenon which of all others is most likely to perplex the modern reader is the claim which many of these writings make to have been composed by certain persons. Several of the letters are inscribed with the name of St. Paul; others bear those of other apostles. Can we pronounce these claims to be gross impostures, or is there another way of looking at the matter? Dr. Davidson points out that there is another way, and that the modern reader must lay aside his ideas of authorship gained from modern usage and accommodate himself to the mode of thought prevalent among the ancients. Dr. Davidson, in speaking of the Second Epistle of St. Peter, says:—

"Apologists determined to uphold the Petrine authorship, and there are still some conservative critics like Thiersch and Weiss, although Erasmus and Calvin doubted it, persist in speaking of the work as a *forgery*, if it be not the apostle's. Early Christian writers often wrote in the name of others, with good motives. The thing was common; so that contemporaries could not condemn what they approved of. While, therefore, we admit that there was no probable motive for a *forgery*, neither personal ambition nor ecclesiastical claims, the author had a motive for writing the letter which satisfied his own mind. By personating an apostle he hoped to give currency to his exhortations and make them productive of beneficial results. The means were thought harmless, the end desirable."

Dr. Davidson has discussed this subject only in passing. It is so important that it ought in some place to have full and adequate treatment.

The book which we now review is a second edition. We have compared it with the first, and find that the author has revised every part with the utmost care. Superfluous expressions have been struck out, new matter has been introduced where requisite, and in several cases the author has altered his opinions and rewritten sections of his work. It is a model of clear exposition. The style is nervous, only such arguments are adduced as have real weight, and they are stated so temperately and so wisely that they produce a strong impression on the earnest student. The work, however, requires careful study. There is no attempt to popularize the subject or trick it out with fine writing. It is a lucid, compact statement of all the facts and arguments which ought to be known in connexion with the subject. Such a work as 'Supernatural Religion' is more likely to attract popular attention; but Dr. Davidson's book is a more formidable opponent of traditionalism, because it is a purely scientific treatise, and traditionalists must settle accounts with it or acknowledge that their case is bad.

The only introduction to the study of the New Testament of great importance which has appeared since Dr. Davidson's first edition is Hilgenfeld's 'Einleitung.' Hilgenfeld makes no acknowledgment of Dr. Davidson's investigations, and yet it looks as if he had used Dr. Davidson's work throughout all his chapters. Dr. Davidson arranged his materials chronologically; so has Hilgenfeld. Dr. Davidson prefixed a short account of the person to whom the work was ascribed, and the persons to whom the letters were

addressed; so does Hilgenfeld, and there is often a striking resemblance between the two. In other points we seem to trace similarities between the first edition of Dr. Davidson's book and the subsequent production of Hilgenfeld. They may have arisen from coincidences; but some Germans have an unfortunate way of using English books without naming them, while they name every petty tractate of their fellow countrymen.

Dr. Davidson's work embraces more topics than that of Hilgenfeld. The English scholar not only treats of the authorship and object of the books of the New Testament, but elucidates the most notable difficulties which arise in the exposition of the subject matter. Hilgenfeld prefixes a history of criticism to his special treatment of the books, and the student would expect the same in an English treatise. But probably Dr. Davidson thought that he had supplied the student with all that is wanted on this subject in his book 'On the Canon of the Bible,' to which, however, he should have referred his readers.

*Origins of English History.* By Charles Elton. (Quaritch.)

A work which must have occupied its author for many years cannot be adequately criticized in the space at our disposal. It is easy to praise or to blame, but anything like indiscriminate laudation or censure would be quite out of place in dealing with a book so close in texture and covering so wide a field. It would be rash to affirm that Mr. Elton has added much knowledge that is absolutely new to our store. He has not been a discoverer like Grimm, Kemble, or Guest, but he must still rank high among those to whom we are indebted for our knowledge of what this island and its inhabitants were in the remote times before history, as commonly written, becomes credible. As all who have given attention to the subject know, the notices of Britain before the days of Julius Cæsar are scanty, and what we have comes to us in a form the reverse of inviting. Extracts from lost books gleaned from the dull pages of later compilers are almost all we have to deal with. In the case of the travels of Pytheas in Britain and elsewhere in the North we cannot tell whether what has been preserved gives the cream of his observations or whether the fragments we have are but extracts selected almost at random. It is next to impossible that a manuscript of the diary of this old traveller should ever be discovered. If such a piece of good fortune were in store for us it is not improbable that those who read it would find much important information which the persons who made the meagre extracts from which alone Mr. Elton has to reason thought too trivial to mention.

Mr. Elton has not been content with studying record evidence only. Archaeology has made rapid advances since the days of Palgrave and Kemble. Its facts, it is true, though safely garnered for future use, do not come before the public in a convenient form. They are for the most part scattered in the transactions of learned societies, to which there is as yet no general index. Little that is important in English or continental literature on this subject seems to have

escaped Mr. Elton. The result of his inquiries is that he supplies evidence which does not fall much short of demonstration that the men of the bronze age were not exterminated, neither did they, from some unexplained cause, die out in these isles; but that, on the contrary, in several places their blood has stamped a mark on the population which may be faintly traced even now. It has also been shown to be at least probable that they were not a branch of the great Aryan family tree, but of kindred with the Finns. They were fair and round-headed. Those who dwelt here before them, it is inferred, were of a darker race, whose affinities are at present unknown. The grave mounds show that after what may be called the Bronze Conquest the two races blended. If, therefore, we have traces among the present English, Welsh, and Irish of the bronze man, we are placed also in direct physical relationship with the men of the remote past who chipped the beautifully formed arrow-heads which may be picked up on the Yorkshire wolds, and who worked with such mathematical exactness the polished stone axes and hammers. Whether these races were connected in blood with the very remote palæolithic men who wandered by the side of our frozen rivers in company with the mammoth, the hyena, the cave bear, and other Arctic animals, when England was still joined on to the Continent, we shall in all probability be never in a position to do more than guess. Mr. Elton does not pass over this problem of remote genealogy in complete silence. He tells us that

"no continuity of race can be proved between these savages and any tribe or nation which is now to be found in the west of Europe."

We think there is one fact which gives a very slight preponderance to the opinion of those who hold that the blood of palæolithic man has not mingled to any appreciable extent with that of the races which have dwelt here under happier physical conditions. Savages these wanderers probably were, but they had artistic tastes of no contemptible kind. As the author takes care to tell his readers, their

"sketches of the mammoth and groups of reindeer which have been found in French deposits show that they were not without some rudiments of intelligence and skill."

Others have pointed out that these drawings are kindred in feeling to those of the Eskimo. Such tastes are racial, and not easily quenched except by high civilization. Had the more modern men inherited palæolithic blood, it is probable that their remains, which are much more widely distributed than those of their predecessors, would have furnished us with some evidence that they participated in the ancestral faculty. As far as the evidence yet recovered goes, there seems to be no proof whatever that the neolithic or the bronze folk were accustomed to amuse themselves by making sketches after this manner. Mr. Elton's researches have been so minute that it is unsafe to credit him with having overlooked any fact or supposed fact bearing on our early history. We wish, however, he had given us his opinion as to whether there was or was not an immigration of Teutons into the eastern counties at some unrecorded time previous to the Roman occupation.

That there is some evidence of this seems probable from the fact that the local names (except those of rivers and the larger hills) are almost entirely Teutonic. The number of "Saxon" burial-places at a distance from the present churchyards has to be accounted for. In some of these burning and burial seem to have gone on at the same time; but in others all the bodies have been burnt and the urns containing the ashes are of unmistakable "Saxon" type.

Mr. Elton's dissertation on the custom called borough English, that is, the right of inheritance by the youngest son, is very important. It would, indeed, be difficult to praise it too strongly. A vast number of facts relating to this and analogous customs are grouped so as to throw light on each other. They are found not in Britain only, but among almost all the branches of the Celtic, Slav, and Teutonic stocks. Mr. Elton is evidently of opinion that these, to us, strange modes of inheritance are a survival of the customs of a former race which was at one time dominant in a great part of Northern and Middle Europe, a race probably of Ugrian blood. His careful summing up is too valuable to be given in any language but his own:—

"The question may be worth proposing, whether the before-mentioned Celtic, German, and Slavonic forms of the junior-right may not have been derived from some other domestic religion, based on the worship of ancestors and a consequent reverence for the hearth-place, but belonging to a people who saw no natural pre-eminence in the eldest. It may be impossible to prove the existence of a race with such religious views in Europe within the historical period, but there is evidence which tends in that direction; and it should be remembered that the ethnologists have only lately begun their careful research into the history of the peoples who spread outwards from the Ural and Altai ranges, their possible identity with the men of the Bronze Age in Northern Europe, and the traces which they may have left on the languages and customs of the nations of our modern world. It seems to be certain that some great proportion of the population of the Western countries is connected by actual descent with the pre-Celtic occupants of Europe; and it is regarded as highly probable that one branch or layer of these earlier inhabitants should be attributed to the Ugrian stock, which comprises the Quains, Finns, Magyars, Esthonians, Livonians, and several kindred tribes whose territories abut upon the Baltic, the White Sea, and the Volga. It is said that a case can be made out for an early extension of the Livonians or Liefs of Courland and of certain Esthonian races as far west as the Oder, and possibly as far as the mouth of the Elbe; and we have seen that there is reason to think that at one time some branches of the Finnish race had reached as far west as the Atlantic shores. On the other side of the world all the above-mentioned nations are connected by blood with the Mongols of Central Asia."

We are learning daily that our modern civilization is not the simple thing which the theologians and political speculators of the last century fancied it to be; that it is, indeed, a far more complex organism than thinkers such as Buckle or Guizot imagined. It will be not a little curious, however, if borough English should turn out to be, not, as the men of the seventeenth century persuaded themselves, the result of an odious form of feudal tyranny, or, as later antiquaries have imagined, a relic of the democratic

institutions of the Germanic tribes, but a far more ancient survival—a fragment which has come down to us from a time antecedent to the great Aryan migration. It is probable that before many years have passed over our heads we shall have some new legislation as to the devolution of real estate. Whatever form these changes take, it is almost certain that the law of succession, at least as far as England is concerned, will be made one. Local customs, when no property rights are concerned, soon pass from the popular memory. Is it too much to ask that some one will gather together for us a complete list of the parishes and manors where the custom of borough English yet exists? Notwithstanding the labours of the late Mr. Corner and other legal antiquaries, the catalogue is by no means complete. It is not improbable that if all the facts were garnered and the results shown on a map certain conclusions could be arrived at as to the race-distribution of our people that are as yet unthought of.

Almost every page of Mr. Elton's book contains passages it would be a pleasure, if space permitted, to draw attention to. In more than one place he mentions that fires were lighted for the sake of warding off pestilence from cattle. The examples which he produces show beyond question that the rite was a relic of an older custom, when an animal was offered as a burnt sacrifice to appease the wrath of the gods. At Dingwall, Mr. Elton tells his readers, in the reign of Charles II., "if the animal was infected by the murrain the diseased part was cut out while the beast was alive and solemnly burnt in the bonfire." In some parts of England we were more humane. We have a manorial record before us, dated 1617, in which it is ordered that when cattle die of the "fellow or morren" they shall be buried, and a fire made on the place where they have died. It is possible, and to the modern scientific mind quite natural, to explain this as a wise precaution to hinder the spread of infection. Any one who knows the rural mind, even at the present day, will be quite sure that the precaution was magical, not sanitary. Mr. Elton does not seem to be fully aware of the meaning of dropping pins into holy or magical wells. There is ample proof that the pin is not a mere offering to the spirit of the well, such as a rag, a pebble, or a small coin might be, but is flung in by way of curse, to injure the person who is present in the mind at the time the pin is thrown in. It is a companion superstition to that of sticking pins into a wax image, an animal's heart, an orange, or an apple, which is prevalent over a great part of the world. A pin is, speaking mythologically, a deadly thing, perhaps because it is a spear or dagger in miniature; a prick from one is more dangerous than from a needle or a splinter of wood, because it gives the sufferer the "evil humours" of the person who has carried it about his person. In Iceland, if there is any fear that a dead person's spirit will walk, pins are driven into the soles of the corpse's feet.

Mr. Elton, like all genuine students of modern days, is careful to give exact references in support of what he says. In one or two instances they have dropped out; as an example we may mention the old verses about "Scota the fairy princess," which are



referred to simply as being in a manuscript in the Bodleian Library.

*Weltgeschichte.* Von Leopold von Ranke. Theil II., Abtheilung I., II. (Leipzig, Duncker.)

PROF. VON RANKE carries his years lightly. Not content with the laurels he has won during more than forty years of historical study, he is now, in his eightieth year, crowning the labours of a lifetime with a 'Universal History.' Nor, either in the volume before us or in that which preceded it, is there any evident sign of failing powers; it is true, indeed, that the wide scope of the work precludes the display of those capacities for research which are so conspicuous in his earlier books, but in none of his previous writings are his mastery of historical method, his sure grasp of leading ideas, and his practised skill in the arrangement of his materials seen to better advantage. That he has succeeded so well is largely due to the clear conception with which he starts of what a universal history should be, and to the fidelity with which he adheres to the lines he has thus marked out for himself. Universal history, as he tells us in the preface to the first volume, must be neither a mere compilation of the special histories of peoples and states, nor only a history of civilization. It must trace the general course of human development in all its various aspects, but it must do so in close and immediate connexion with the parts played in this development by the leading nations. And in every case it must note not only what each people took over from its predecessors, but what it contributed from its own stores. The individuality of the several actors must be known if the drama as a whole is to be understood. It is in this spirit that in the first volume he treated of the ancient civilizations of the East and of Greece, and that in the volume before us he treats of the history of the Roman republic.

And no period of history is better adapted to test the merits of his method. It is a period of unrivalled importance for the general history of mankind, and yet in no period is it more essential not to overlook the particular influence exercised by the individuality of a single people. Rome was, indeed, the medium of communication through which the ancient culture of the East was transmitted to the West; but her share in the work was not passive. On everything that passed through her hands she stamped her own ineffaceable mark; to all that she received she added something of her own. Of this Prof. Ranke is fully sensible, and neither of the cardinal points in the history—neither the general current of events nor the strongly marked individuality of Rome herself—is ever lost sight of. In the period covered by the earlier part of this volume it is naturally the latter of these points which is the more prominent. It is the period, to borrow a phrase from Mr. Green, of the "making of Rome"—of the consolidation of her national character, her military power, and her political system. For Prof. Ranke's purpose the chief value of the early traditions of the constitutional struggles and wars of Rome consists in the light they throw on her subsequent achieve-

ments in a wider field, and in the extent to which they illustrate the ideas, beliefs, and maxims of policy by which she was guided. He expressly justifies the amount of attention devoted to them on the ground that "the essence, the kernel of the tradition is thoroughly Roman ["durch und durch römisch"], and therefore indispensable for a right understanding of Roman history" (part i. p. 77). The stories of Cincinnatus, of the devotion of the Decii, of the stern discipline enforced by Manlius Torquatus, have thus an historical value which stands quite apart from their literal truth. At the very root of the legends of the kings and their expulsion lie the ideas which explain the form in which the transition from republican to imperial government was afterwards effected—the ideas of a single supreme executive authority, ratified by a free people, and handed on in unbroken continuity from the very beginnings of the state. The leading maxims which regulated the foreign policy of Rome in later times are equally present in the records of her struggles, first for existence and then for supremacy, with her Italian neighbours. There are the same cautious policy of gradual advance, the same unalterable determination never to recede, the same readiness to purchase the reality of power at the expense of its outward forms. The Roman art of conquest, with its useful fictions of alliance and friendship, its paralyzing isolation of the separate states, and its deadly network of roads and colonies, must be seen at work in Italy if we are to appreciate its success in subduing the world.

Excellent as is Prof. von Ranke's general treatment of this part of his work, it would have gained in clearness and force had he given more space to the strictly constitutional history. This history is, no doubt, dangerous and difficult ground; it abounds in pitfalls, and has been overlaid with an accumulated mass of literature sufficient to appal the heart of the stoutest even of German professors. But it is impossible to help feeling that the author's accounts of the tribunate, of the fall of the patriciate, and of the predominance gradually acquired by the senate are below the level of the rest of the volume, and will leave the reader in some uncertainty as to the successive steps in the development of the constitution.

The war with Pyrrhus marks the date at which Rome entered the arena of universal history, and came into direct contact with the political system of the ancient world. Henceforward the general aspects of the history are naturally those which are most prominent, and in dealing with these Prof. von Ranke is seen at his best. We have not space to follow him in detail through the wonderful century of conquest from the defeat of Pyrrhus to the battle of Pydna. The story has been told many times, but rarely, we think, with so just an appreciation of the whole situation of affairs among the Mediterranean states at the moment when Rome took her place as a first-rate power among them, or of the world-wide issues for the history of civilization which were involved in the tremendous struggles which followed. That interlacing of the threads of history which Polybius notes as characteristic of the age is continually present to the author's mind, and he sees more clearly than Polybius could do the far-reach-

in consequences of the great events of the time. In particular the two chapters (pt. i. chaps. iii. v.) on the condition of the East at the commencement of the third century B.C. and on the establishment of Roman rule in Asia are without question the best in the volume.

With the close of this era of conquest the main interest, even from the point of view of universal history, is centred in the internal politics of the Roman state. It is true, as Prof. von Ranke points out, that between the internal party feuds of the last century of the republic and the general march of events outside there is a close and immediate connexion. The former opened the way to the conquests of Marius, of Pompey, and of Caesar, and in return it was abroad that these men won the power which enabled them decisively to influence the course of events at home. Nevertheless, the vital question of the time was one which primarily concerned the city-state of Rome itself. Could the government of the empire be carried on under the forms of the old civic system? It is easy enough now to answer the question in the negative, but it is not surprising that the Roman politicians of the time should have refused to the last "to despair of the republic." It is difficult to believe with Prof. Mommsen that any such anticipation of the final solution of the problem was present to men's minds even as a possibility until after the "domination" of Sulla; and to attribute to Caius Gracchus any thought of Caesarism has always seemed to us to involve an entire misconception of his character and aims. Nor is it easy to share Mommsen's impatience with those who, like Cicero, in all honesty of purpose strove to delay the inevitable, or to blame them for not instantly recognizing in Caesarism the only remedy for the evils of the state. From such a one-sided view of the history Prof. von Ranke is entirely free. He rightly regards the younger Gracchus as sincerely convinced that the true remedy for the misgovernment of the time lay in the assertion of the constitutional right of the assembly to govern Rome, and in the abrogation of senatorial supremacy. It was the proved weakness of the assembly and its leaders, the tribunes, which subsequently compelled the popular party to change its tactics and to place at its head a Marius, a Pompey, or a Caesar. But here an even more serious difficulty arose. These men, whom the people had raised to greatness in opposition to the senate, soon passed beyond the control of the people. The people had made but they could not unmake them. How was it possible to expect them, when their appointed work was done, to fall back into the ranks of the ordinary senators? And yet, on the other hand, how was it possible to find room within the narrow limits of the civic constitution for these colossal figures? Such was the difficulty which constantly recurred in the career of Pompey, and which Caesar abruptly solved by crossing the Rubicon. Prof. Ranke's judgments on the prominent actors in these protracted struggles are, at least, always cool and impartial. Though he does not emphasize as he should have done the characteristic indifference with which Sulla left on one side the great political problems which were awaiting solution, he is proof against the fascina-

tion which his consummate abilities, superb self-confidence, and iron strength of will have exercised over other writers, and he rightly places him far below Cæsar as a man who, when all is told, was in every act only a partisan. Cicero receives full justice at his hands. He praises (pt. ii. p. 221) his moderation, his honesty of intention, and even his political foresight. More important still is the clearness with which he signalizes his place in history, as illustrating the best results of the influence of Greek culture on Roman politicians, and points out that with him the old classic type of statesman became extinct:—"The times were past when a man of culture and education could win his way in the forum and acquire a predominant influence by his eloquence; . . . the day had arrived when force alone was to reign supreme" (part ii. p. 354). His picture of Cæsar is marked by a dispassionate estimate of the actual situation. He acquiesces, as in truth it is necessary to acquiesce, in the impossibility of determining what was the ultimate form which Cæsar intended to impose on the Roman state, and depicts him simply as the great statesman, conscious, indeed, of the greatness of the task he had undertaken, but falling a victim to offended republican tradition before he had fulfilled even the preliminary duty of firmly consolidating the external power of the empire. Into the wearisome story of the feuds of the triumvirs Prof. von Ranke imports something of a fresh interest by pointing out that the divided rule of Antony and Octavian foreshadowed the final separation of the eastern and western halves of the empire. Already in 48 B.C. the principalities and powers of Western Asia had rallied to the standards of their conqueror Pompey; but when, twenty years later, they gathered round Antony, their real homage was paid not to the Roman triumvir, but to Cleopatra. In the army opposed to Augustus at Actium were seen the princes of Upper Cilicia, Cappadocia, Paphlagonia, and Commagene, and auxiliaries from Lycaonia, Galatia, Pontus, Arabia, and Judæa; while at their head appeared Cleopatra, "the queen of queens," the representative of the Ptolemies and the Pharaohs, and the rightful sovereign of the East. The struggle was one between the West and that "ancient Asia, half Greek, half barbarous, which once before Antiochus had led into the field against Rome, and which though conquered had never been Romanized."

The volume closes with a chapter on the "Principate of Augustus." Nothing in all Roman history is more distinctively Roman than the mode in which the problem of the future government of the empire was settled. It rests, as our author says (pt. ii. p. 393), on principles of its own, and the result was a system without parallel in the ancient world. In characteristic Roman fashion, the new and despotic military authority was duly clothed in a constitutional garb, and associated directly and inseparably with the old republic and with its most ancient traditions. The actual ruler of the empire is in theory only a magistrate of the Roman people, and from the senate and people of Rome he receives the powers he wields. In virtue of these powers he takes precedence as *princeps* of the other magistrates, but he does not supersede them. At the head of

the freely chosen officers of the community is placed the private citizen who has for the time been duly invested with certain powers, and who, in strict accordance with republican usage, is known simply as the "first citizen." Prof. von Ranke's account of this unique solution of a great administrative difficulty shows that he has clearly understood its main features. He fully recognizes the nature of the problem that had to be solved, and he rightly lays stress on the tribunician power and the proconsular "imperium" as the twin pillars of the new system, which was thus built up on the basis of the old forms of the republic.

In this brief review we have been able to do little more than indicate the general plan of the work and our own high opinion of the manner in which it has been carried out. Throughout the author's encyclopædic knowledge, his skilled criticism, and his breadth of view are equally conspicuous. It is, as Macaulay said forty years ago of his history of the Popes, "the work of a mind fitted both for minute researches and for large speculations."

*The Level of Hatfield Chase and Parts Adjacent.*  
By John Tomlinson. (Doncaster, Tomlinson.)

HATFIELD CHASE is the Yorkshire portion of that fenny tract of land which lies between the river Trent on the east and the relatively high land on which Doncaster and Bawtry are situated on the west. It has had a strange and in many ways eventful history. Mr. Tomlinson is a discursive writer. He has not bound himself down by any strict rule, territorial or other, and therefore his book, though by no means a fairly complete history of the Chase, contains much that is interesting, and some things that are new, about the Isle of Axholme, although no indication of this is given on his title-page. Hatfield Chase during the early Norman time was a member of the great Warren fee. The Isle of Axholme was one of the chief possessions of the house of Mowbray. The manorial interests in both became vested in the Crown, and, as a consequence of this, means were taken in the seventeenth century to reclaim these vast marshes. Charles I., early in his reign, granted extraordinary privileges to Cornelius Vermuyden, a Zealander, and other speculators who joined him, on the understanding that this great waste of waters should be drained and made profitable farming land. Vermuyden's partners in the concern, "participants" as they were called, were mostly Dutchmen and Flemings; they imported foreign labourers, and engineering works were undertaken of a character which seemed stupendous to the men of those days. Unfortunately the king and his advisers were ignorant of local customs, perhaps also of English manorial law. The Mowbrays had granted franchises to their Isle of Axholme tenants, which the king's patents clearly invaded. Besides this, Vermuyden, though a great engineer and a man of remarkable ability and power of will, did not understand the geography of the flooded district sufficiently well to devise a thoroughly efficient plan. He probably visited every place in the neighbourhood, and certainly was supplied with what were,

for their day, most useful maps, but he evidently did not know the force of the tides which rush up the Trent from the Humber. This unfortunate want of knowledge led him to make the outfalls of his drainage scheme too high up the river, and, as a consequence, they have never been efficient. Though these drainage and enclosure disputes lasted for the greater part of a century, the true issues at stake have commonly been misunderstood, except by those who have local knowledge. They were for the most part ostensibly concerning the interpretation of a deed executed by John de Mowbray in the reign of Edward III., but the real matter in contention was that the king, as lord of this great tract of country in the two shires, had sanctioned an undertaking which, while converting a large tract of fen-land into good farming soil, deluged other valuable land that had in ancient days almost always remained free from water. The time when this dispute was the hottest may, roughly speaking, be said to coincide with the period of the great Civil War and the Commonwealth. The disturbed state of the entire kingdom may in part explain, and perhaps excuse, what happened. Certainly an excuse was needed, for the old inhabitants, as the native English were called to distinguish them from the Dutch and Flemish settlers, waged a private war of their own against the new-comers, and were restrained by few of those "kindly customs" which made the war between the king and his Parliament so much less horrible a catastrophe than such things are wont to be. Local antiquaries have treated this strange episode in the national struggle at a somewhat tedious length, but Peck, Hunter, Stonehouse, and the lesser men who have written concerning it have not been sufficiently careful in their geography and chronology to make the narrative readily intelligible. We had hoped that Mr. Tomlinson, who must be aware of this, would have supplied the deficiency. He, however, has not done so. Perhaps he has considered that, as most of the fighting, arson, and bank-cutting took place on the Lincolnshire side, he was not bound to enter into details. We do not agree with him. Though Hatfield Chase in strictness may be said not to have extended into the Isle of Axholme (though this is perhaps hardly true), the great drainage feud cannot be comprehended except as a whole.

Though as a history Mr. Tomlinson's book must rank much below Hunter's 'South Yorkshire,'—perhaps, indeed, hardly on a level with Archdeacon Stonehouse's ponderous 'Isle of Axholme,'—his work has one great advantage that theirs have not. He has discovered many original papers relative to the district, and has printed most of them in full or in copious abstract. He has also done another good work for which local antiquaries will be very thankful. He has printed all that was valuable, and somewhat more, of De la Pryme's 'History of Hatfield.' Abraham de la Pryme was an earnest student of local matters in the reign of William III., a time when there were but few who knew the importance of local knowledge. His collections, sadly mutilated, have been preserved in the British Museum, but have never until now been given to the public. When so much has been done it



may be perhaps ungracious to complain that more has not been supplied. Mr. Tomlinson cannot, we think, be aware that among the MSS. preserved in the House of Lords there is a great mass of unpublished matter concerning the places in which he is interested.

Though trustworthy as to recent times, Mr. Tomlinson is not to be relied on when he deals with subjects of remote antiquity. There are no cromlechs at Hatfield or the parts adjacent, and there was not the slightest reason to mention cromlechs, and still less was it needful to say that they "testify to our native worship of the sun." The sternest critic will feel sorry for him when he enters into the realms of philology. It is passing strange to find any one at the present day informing his readers that the Humber takes its name from the "humming sound" made by its waters. It may not be easy to say positively whence the word has come to us, but this old guess is as certainly wrong as that of some one else, who fancied that a king of the Huns had found a watery grave in its muddy waves. It is also extremely rash to speak of Gundreda, the wife of William de Warren, as a daughter of the Conqueror. The lady's parentage has long been matter of dispute, and no one should speak of it, except with the greatest reserve, who has not mastered all the strangely conflicting evidence on the point.

Till Mr. Tomlinson told us, we were not aware that the little castle that once stood on a small artificial mound at Thorne was called the Peel. It is curious to find what is commonly understood to be a North-country word so far from the Borders. That it is not a new coinage, invented by some one who had read Sir Walter Scott's novels, is proved by a seventeenth century document, which speaks of it as "the Peele or Castile." There are some interesting church notes as to the stained glass and monuments in the great church at Hatfield, taken while its ornaments were perfect; and under Fishlake is a list of presentments which throws a curious light on the manners of past days. One naturally expects to hear of people getting into trouble for not going to church, for holding conventicles, and for not paying their church rates; but it is strange to find a writing master in 1691 presented for "teaching schooll upon the 30 of January."

Thorne Waste was until the end of the last century one of the most important places in England for furnishing an inexhaustible supply of fuel. Its turf-moor had been "graved" for centuries and still held out. Canals and railways now supply coals so cheaply that turves are only used in that part of England as a luxury by a few rich people. Turf-graving has, however, been a trade there for unnumbered centuries. Mr. Tomlinson gives the best account of the process that we have ever met with.

#### NOVELS OF THE WEEK.

*The Pet of the Consulate.* 3 vols. (Bentley & Son.)

*Deepglen.* By Hugh Morven. 3 vols. (Chapman & Hall.)

*Via Crucis.* By Louisa Ronile. 2 vols. (Remington & Co.)

*Worth Winning.* By Mrs. H. Lovett Cameron. (Roworth & Co.)

*His First Love and his Last.* By Anna Molison Clarke. (Remington & Co.)

'THE PET OF THE CONSULATE' is a worldly, sensible, and rather cynical story, sufficiently well told to be read with pleasure, and frank enough to make its doubtful morals harmless. The heroine is flighty, inconsistent, and not particularly scrupulous. She obtains a situation as governess by "impersonating" a friend, engages herself to the man whose house she had entered under these false colours, and flings him over on the eve of their marriage for a younger and more importunate lover. No doubt she has plenty of excuse—as weak natures count excuses. Her first deception is practised, on her friend's suggestion, in order to escape from drudgery and a drunken father; and her subsequent and greater crime is committed almost under compulsion. On her way out to Yokohama, where she is to join her elderly "dollar-grinder," she falls in with a bewitching young student-interpreter, bound for Hakodadi. During the voyage she allows herself to slide through the usual stages of vanity, self-pity, and imaginative love; and thus, when the two are left behind by the steamer at Galle, she is finally constrained to marry her companion. She now becomes "the pet of the Consulate"; and it must be admitted that the surroundings of her married life at Hakodadi are not calculated to turn a woman of her antecedents into a pet of the domestic order. The story is here particularly well told; the incidents are, for the most part, natural and human, but they are at the same time very painful. There is no rest for the feet in the author's guidance; he hurries us along from phase to phase without interval or remorse. The first hand to grasp that of Milly Urqhart (*sic*) when she lands at Hakodadi is that of Capt. Hastings Wyn, her husband's friend and a fairly honourable man. But the unfortunate young wife is straightway influenced and attracted by him; he is in the third degree of comparison, and gradually succeeds in her mind to the positive dollar-grinder and the comparative student-interpreter. The vanity and the self-pity begin over again—but it would be unfair to anticipate the development of a story which is really above the average of merit, and something more than simply readable.

'Deepglen' is "respectfully dedicated to her who would not dedicate . . . to me." This is tantalizing, inasmuch as, being probably intended as a conundrum, it does not afford the slightest clue to the unfortunate reader. But, assuming that there is some one known to Mr. Morven who has refused to dedicate so much as four full stops to him, we are bound to say that this refusal was perfectly natural and intelligible. If there is one thing of which Mr. Morven does not stand in need, it is full stops; they are the characteristic of his style and the rebate on his incoherence. Thus:—

"The Deepglen estate was never noted for what is known as style. The people—plain, hard-working, honest, and simple—measured everything by a standard of utility. With them the chase after wealth had not yet excluded a noble beauty from their peaceful lives. By the practice of humanity, its generous rewards gave a charm more gratifying to existence than ever

was experienced by the advanced disciples of art, or lovers of knowledge. The glen, the sea, and the sky not only contained their wants, but also their wishes. Were it professed that unqualified contentment prevailed, the experienced student of character would call enough. They grumbled honestly, let it be written."

The novel of 'Deepglen' bids fair to become as noted as the Deepglen estate, and for much the same reasons.

The author of 'Via Crucis' has ideas, and a warm imagination, and the power to draw and colour very pleasant little pictures of still life. But, if the critic may judge by what is apparently a first attempt, she is only an artist by disposition and in potentiality, not by experience and labour. There is much that is attractive in her two volumes, and a chapter here and there gives almost unmixed satisfaction to the reader. But on the whole it must be said that 'Via Crucis' falls short of being a thoroughly good story. Fault may be found with the conception of the plot, which is improbable where it is not hackneyed; and with many of the incidents, the colouring of which is not always in the best taste. The lamp of love burns brightly in the breasts of the two young heroines; but the reader is repelled every now and again by the smoking of the wick. Nevertheless Louisa Ronile should not be ruthlessly discouraged. Her work reveals ability to make a much better study of a more carefully selected subject.

Reckoning not by the number of pages, but by the substance of the narrative, 'Worth Winning' is a thin story. The son and heir of an English peer, being deeply in debt, is sent to woo the daughter of a Scottish millionaire, and he plays his part very successfully. But he is not allowed to carry off the prize without some well-deserved trouble; for he had already entangled himself with the pretty daughter of a labourer on his father's estate, to whom (after the manner of experienced men of the world) he has promised marriage in writing. She naturally holds him to his bargain, suggests damages, flings him back a five-pound note at which he had valued her loss, and manages to put a spoke in her rival's wheel. The heiress behaves admirably under the circumstances, and is eventually rewarded for her constancy. Nevertheless the majority of Mrs. Cameron's readers will probably be of opinion that she might have unravelled her skein without emptying the vials of her cruelty upon the luckless labourer's daughter. The heroine is well drawn, and merits the praise bestowed upon her in the words of the title; but the other characters are slight and colourless.

Miss Clarke's is the slightest possible kind of novelette, and its highest merit is, perhaps, the fact that it can be easily read in a quarter of an hour, thus being suitable to those who like their fiction in very small doses. The fidelity of Robert Oldham to the memory of his early love is not unnaturally combined with another passion for the daughter whom he has protected from infancy; and his ardour is contrasted with the passing fancy of Moreton for the same rustic beauty—a fancy of which the latter is easily cured by becoming a witness of some festivities at which his ideal St. Elizabeth is too obviously in her element. There is singularly little either to praise

or blame in the book, which nevertheless deserves the credit of being fairly written.

## SCHOOL-BOOKS.

*The Euthyphro and Menæxenus of Plato.* Edited for the Use of Schools by C. E. Graves, M.A. (Macmillan & Co.)—This book forms an admirable introduction to the study of Plato. It is unfortunate that Mr. Graves's neat little sketch of the theory of "Ideas" should have been published just before Mr. Henry Jackson so seriously modified our views on the subject by his articles in the *Journal of Philology*. The introduction and the notes are all that can be desired for a book of the kind. There is a certain propriety in joining a sample of Plato's rhetorical style to a specimen of easy dialectic.

*Titii Livii Historiarum Romanarum Liber Primus.* With Introduction and Notes by C. E. Purser. (Dublin, Browne & Nolan.)—Mr. Purser has on the whole made good use of his authorities, but he is occasionally careless. He says (p. ix), "There is hardly one of the names of families which occur in the republican annals that is found in the stories of the regal period." We at once think of Cæcilius, Cornelius, Hostilius, Lucretius, Marcius. Poor Cæsar would have been glad if Junius had been a *nomen* confined to the regal period. Prof. Seeley (p. 96) had provided against such a blunder. The republican *cognomina* indicating later differentiation of old families naturally occur rarely in early times. Just above, our editor begins the list of early authorities for Roman history with "very ancient treatises," which should be *treaties*. The printing might be better, even in the text, e.g., "crebi," ch. 31, 2. The Greek is especially careless. The dative of the person after "dicto audientem" (ch. 41) should be noticed, as well as sundry other points which are passed over. The notes, however, are likely to prove useful to students, as they provide much assistance in addition to a selection from Prof. Seeley's commentary.

*Titii Livii Patavini Historiarum Romanarum Quæ Supersunt Lib. II.* Edited, chiefly from the Text of Madvig, with Notes, Translations, and Appendices, by Henry Belcher, M.A. (Rivingtons.)—The historical introduction comprises a careful and intelligent summary of the results arrived at by Prof. Seeley and his predecessors as to the sources of early Roman history, and a criticism of the account of the Volscian wars, showing its improbability. This tribe certainly seemed to thrive on perpetual ruin. Mr. Belcher's copious notes evince more zeal than judgment, more industry than scholarship. For instance, "dissectam cum sarmento segetem magna vis hominum simul immixta corbis fudere," &c. (5, 3), is rendered, "A large band of men reaped the crop, and threw it, straw and all, packed (*immixta*) in crates," &c. Again, on "ut tantam consularem maiestatem esse vellet quanta in concordi civitate esse posset," we find: "*Quanta* is abl. understand *majestatem*" (*sic*). We seldom have to notice such very elementary blunders.

*Select Satires of Horace.* Edited, with Introduction, Notes, and Appendices, by J. T. Beare, B.A. (Dublin, Browne & Nolan.)—The notes to the selected satires—i. vi. ix. of Book I., and i. ii. iv. vi. viii. of Book II.—are admirably adapted for the use of young students. The etymology, to which considerable attention is paid, is generally good. Perhaps a little more illustration would be an improvement, e.g., of "propria" = "permanently my own" (II. vi. 5). On l. vi. 122 Mr. Beare, in a good note on "ad quartam jaceo" (*sic*, though *i* is written for *j* in the text), defends Horace from the discredit of lying later than nine o'clock. The introduction gives a brief life of Horace and a short discourse on "satire." The appendices relate to the Roman meals. We can recommend the little volume with confidence.

*The Œdipus Tyrannus of Sophocles.—The Œdipus at Colonus.—The Antigone.* With Notes by F. A. Paley, M.A. (Cambridge, Deighton, Bell & Co.; London, Whittaker & Co.)—These three excellent editions of separate plays together with the volume in the "Bibliotheca Classica" make up a complete, though not a uniform, edition of the plays of Sophocles by Prof. Paley. The little volumes before us are sure to be found very useful to students, and in many respects, e.g., in richness of general illustration, compare favourably with Prof. Campbell's first volume. There is, for instance, less indifference as to the respective merits of alternative interpretations and readings, though our indefatigable editor is not immaculate in this respect; for instance, *à propos* of *ὅς γε* and *ὅς τε*, 'Œd. Tyr.' 35, he says, "One way seems about as good as another," whereas *ὅς γε* is clearly the better. Reference to Goodwin's 'Greek Moods and Tenses' would have given the closest parallel to *δυσάλγητος*.....*μή οὐ κατοικτεῖρων* (ib. 13), viz., Dem. 'De Fals. Leg.' 379, *πόλεις*.....*χαλεπαὶ λαβεῖν μή οὐ χρόνῳ καὶ πολιορκίᾳ*. It is, perhaps, a pity that where Prof. Campbell has given a note Prof. Paley has not made a point of approving or disavowing his predecessor's view; e.g., 'Œd. Col.' 1363, we should be told that *ἐκ σθένος* is not "ἐν τῷ σὺν." On 'Antigone,' 293, both editors render *ἐκ τῶνδε* "by these" instead of "by some of these." Both editors mistake the obvious meaning of *ἐν τῷ συμφορᾷ διεφθάρης*; (ib. 1229) "Into what abiding ruin didst thou rush?" the *ἐν*, as with *βάλλει*, *πίπτει*, &c., indicating the permanence of the effect of the motion. Analyses of the plays and indexes would be an improvement to Prof. Paley's editions; but considering the scope of the edition, the notes are so compact and copious that the suggestion of any defect seems ungracious. It is to be hoped that Prof. Paley will edit these plays together in a larger and fuller form, as Mr. Blydes's contribution to the "Bibliotheca Classica" Sophocles is ill assorted with Prof. Paley's volume.

## ORIENTAL LITERATURE.

ABRAHAM IBN EZRA, who was born at Toledo at the end of the eleventh century, and died at the age of seventy-five years, was a most prolific writer. He commented on nearly all the books of the Old Testament, on many of them twice; he composed grammatical treatises; he wrote on astronomy, astrology, and medicine, and made successful attempts in the field of poetry, liturgical and profane. But the Talmud and the Midrash never occupied his attention. It is no wonder that such an important writer has tempted Rabbinical students to make his opinions accessible to those who have not the ability or the leisure to read through the many volumes in which they are to be found. It must be remembered that Abraham ibn Ezra delights in mystifying his readers, and we should say that he often mystified himself. Within the last decade Dr. Friedländer has acquainted scholars, in his excellent 'Essays on the Writings of Abraham ibn Ezra,' with the author's exegetical skill and philosophical opinions. Dr. Steinschneider, on the other hand, in his monograph 'Abraham ibn Ezra (Abraham Judæus, Avenare) zur Geschichte der Mathematischen Wissenschaften im XII. Jahrhundert' (in the *Supplement zur Historisch-literarischen Abtheilung für Mathematik und Physik*), has given an exposition of Ibn Ezra's mathematical productions with short notices of the author's astrological works. The latter had the honour to be translated into Latin as early as the thirteenth century, and were much read by Christian scholars of that period. As a poet Abraham ibn Ezra has been treated by several writers. We have now before us Dr. Bacher's monograph, *Abraham ibn Ezra als Grammatiker* (Trübner & Co.), originally published as a programme of the Rabbinical School of Buda-Pesth.

It gives an account of the author's grammatical works, which are of importance for the history of Hebrew grammar, though they contribute very little to grammar itself. Ibn Ezra is, indeed, the least original of Jewish grammarians, if we can call him original at all. Dr. Bacher acquaints his readers with an inedited grammatical work by Ibn Ezra, called 'Yessod Diqduq' (out of which he gives large extracts according to two MSS.), with references to medieval authors who made use of it. We are glad to learn that Dr. Bacher is engaged upon a life of his favourite author, which will appear in English in the miscellaneous volume of the third series of the publications of the Society for Hebrew Literature. To judge from Dr. Bacher's previous essay on Ibn Ezra, this will be exhaustive, so that the world may hope to have done at least for some time with this enigmatical Jewish writer.

*Nāma-i-Khusrawān (Book of Kings).* By Jalāl, Son of Fath'ali Shāh Kājār. (Vienna, L. C. Zamarski.)—A history of the old Iranian kings from the earliest times to the end of the Sāsānian dynasty and the Arab conquest, compiled by a son of the late Fath'ali Shāh and uncle of the reigning sovereign of Persia, in a style as pure and unadulterated as that of Firdusi, adorned, moreover, with fifty-six well-executed portraits of Persian rulers and a table of Parthian coins, is no doubt a curiosity important enough to arrest the attention even of the general English public, who ought to take a deep interest in the development of thought and feeling among the more educated classes of the only Mohammedan power in Western Asia that still may hope to play a part in the future political and social struggles of the East. The first lithographed issue of this work appeared in 1868 in Teheran, where the learned author, in spite of his princely rank, was employed as teacher of French in the Dār-alfunūn, or Lyceum. The present photo-lithographed edition has been prepared by Mirzā Hasan Khudādād Tabrizi, *munshī* of the Persian embassy in Vienna, who supplies, in an additional Persian preface, the necessary details about this publication. The original work opens on p. 2 with a likeness of the princely author in European dress, and after a short introduction the history itself begins, headed by the emblem of the Persian Empire, the lion with a sword in his paw, surmounted by the sun, with a royal diadem above. Of course, no one acquainted with Oriental historiography will expect to find original research in a work of this kind; the author simply follows in the wake of Mirkhond and similar writers, adopting the well-known subdivision into four principal dynasties, the Pishdādians, Kayānians, Ashkānians, and Sāsānians, and supplying the same mixture of traditions, fables, and legends as all ancient and modern Persian histories. Yet, although there is not the slightest attempt at critical examination of the truth of alleged facts and fancies, the value of the book must not be underrated. Its most important feature is the patriotic fervour, the enthusiasm for national greatness and independence, that makes itself felt everywhere. The author says in the introduction that his chief aim in composing the work was to revive the old Iranian mother tongue, to supply his countrymen with a book in pure Persian which might teach them again to speak and to write the venerable idiom of their ancestors. He complains bitterly that the Persian language is flooded and almost drowned by foreign elements, that is to say, by Arabic words and phrases; and the whole book is a practical illustration of his puristic theory, and at the same time a silent protest against Islamism itself. Not only does he substitute in Persian as well as in Semitic names for the Arabic *bin* (son) the Persian *pāh* (his own name runs Jalāl-pūr-i-Fath'ali), he even avoids pure Arabic letters wherever he can find a suitable equivalent; for instance, the names of two of the oldest Iranian kings, usually spelled



Gayûmarth and Tahmûrath, appear here as Gayûmars and Tahmûras. As to the portraits, beginning with Gayûmarth and ending with Yazdajird, only those of the Sāsānian kings and a few others which have been taken from extant coins possess historical value; all the rest are purely imaginary. This work may be recommended to all engaged in Persian studies. The simple and unaffected style, the entire absence of Arabic words, and the splendid Ta'lik characters (seven lines only in a page) make it a suitable reading book, the more so as its price is fixed at ten shillings only.

*The Mind of Mencius; or, Political Economy founded upon Moral Philosophy.* By the Rev. E. Faber. Translated from the German, with Notes and Emendations, by the Rev. Arthur B. Hutchinson. (Trübner & Co.)—In his 'Digest of the Doctrines of Confucius' Mr. Faber did good service to students of Oriental religions, and in his present work he has as thoroughly systematized the doctrines of Mencius, who holds the next place to Confucius in the estimation and affection of the Chinese as a philosopher and as a teacher of morals. Rather more than a century separated the lives of these two sages, and though the characters of the two men gave different complexions to their teachings, their union on all essential points was complete and their manner of disseminating their views was identical. "Mencius," says Mr. Faber, "is, like his master Confucius, simply a teacher of political economy. To him the State is the scene of all human endeavours, natural and civilized, working together as a united organization. Through his direct opposition to the socialist, and in a lesser degree to the sensationalist, Mencius saw himself necessitated to base his political economy upon ethics, and his ethics upon the doctrine of man's nature. The ethical problem is for him the utmost development of all the good elements of man's nature. The problem of the organization of the State is, under what conditions can the highest aim be set before it? and then that the Government shall consciously endeavour to bring about those conditions." A study of Chinese philosophy takes us into an entirely new world of thought, and though it cannot be said to be as intellectually satisfying as that of ancient Greece, it is yet of great interest as illustrating the problems upon which the minds of the deepest thinkers among the Chinese have been mainly engaged. It starts with the proposition that the nature of all men is homogeneous and good, and that the holy or ideal man is the original type of humanity. The development, therefore, of those emotions from within, which arise from man's real nature and which are good, and the suppression of those emotions from without through the senses, which tend to evil, should be the object of every one. By watchfulness over himself and by preserving the purity of his own personality every man may perfect and render unassailable his nature. This the heroes of antiquity succeeded in doing; this Confucius and Mencius accomplished; and it was by the general preservation of the unpoluted nature of man that the philosophers strove to regenerate the empire and to lead their fallen countrymen back to the paths of their original righteousness.

*Le Décret Trilingue de Canope.* Par Paul Pierret. (Paris, Leroux.)—The trilingual decree of Canopus, since its discovery in 1866 by Prof. Lepsius, has been often published with commentaries and text, and all three versions—the Egyptian, the Greek, and the demotic—have been given, with observations and remarks on the texts, by Lepsius, Reinisch and Roessler, Bevilout, and others. The present volume has the merit of being provided with transliterations and translations of the whole hieroglyphical text, word by word, and is essentially a work for students. The translation and transliteration are on the whole correct, and so is the commentary on the few words and phrases requiring special notice. It is not, however, evident why

the new transliteration *m met* has been adopted for *em-bah*, which has the merit at all events of being proved. The word *ban* for *Ptah* is no difficulty, as this word is found in a Greek inscription discovered at Memphis, published by Böckh. The original was evidently drafted in Greek, some of the hieroglyphical inscriptions being literal translations from the Greek, and the hieroglyphic at the time was a dead language. M. Pierret has given translations of the Greek, demotic, and hieroglyphic versions. It will be found a most useful work for beginners, and a good introduction to the study of the hieroglyphic, although the Ptolemaic decrees, such as that of Rosetta and the present, differ in style essentially from the older Pharaonic texts and literature. Yet without doubt the tablet of Canopus has settled the meaning of some doubtful expressions and proper names, and increased or rendered more precise the value of others, while it has the inestimable merit of having proved the truth and accuracy of half a century of research. The present work demonstrates this in the fullest form, and this fact alone gives it more than ordinary importance.

We have received the first part of a French translation of Jewish chronicles by M. Léon Sée, published at Paris, and containing *La Vallée des Pleurs, Chronique des Souffrances d'Israël depuis sa Dispersion jusqu'à nos Jours*, par Maître Joseph Ha-Cohen, médecin d'Avignon, 1574. Chronicles written by Jews of their sufferings during centuries are few. In fact, only three of them are known, viz., that by Samuel Usque, in Portuguese, entitled 'Consolaçam as Tribulações de Ysraël'; 'Shebet Yehudah' ('The Rod of Judah'), in Hebrew, by Judah ibn Verga; and that of Joseph Cohen. This author is one of the few amongst the Jews who attempted to write monographs in Hebrew on other historical subjects than their own race. Some of these are indebted, such as the history of the discovery of America and that of celebrated women. His annals of the French kings and the house of Othman have been partly translated into Latin, and entirely into English by Mr. Bialloblotzky for the Oriental Translation Fund in 1835. Of the 'Emeq hab-Bakha' or 'The Valley of Weeping' (Psalm lxxxiv. 6) the late Dr. Wiener published a German translation in 1857. Since then the history of the Jews has been elucidated by new documents, and has been methodically written by the late Dr. Jost, and more especially by Prof. H. Graetz, whilst special attention is paid to the history of French Rabbis in the 'Histoire Littéraire de la France.' M. Sée has taken advantage of the latest researches, and has much improved on Dr. Wiener's translation, not to mention that French is in all respects clearer than German, and that the translator writes fluent French. The translator's preface gives a general sketch of the sufferings of the Jews from the destruction of the second Temple to the present time. It may be read with great advantage by those who take a sympathetic interest in the unhappy state of the Jews in Russia. The notes which follow the translation are instructive, and the index of persons and places is remarkably well done. We may mention that M. Sée's book is luxuriously got up, and printed in those beautiful old characters which are so pleasant to the eye.

#### OUR LIBRARY TABLE.

In his *Story of a Long Life* (Chambers) Dr. W. Chambers has recounted once more his remarkable career, provoked to do so by the fact that *Chambers's Journal* has reached its fifty-first year. Dr. Chambers fairly sums up the story of his celebrated periodical:—"I see it constantly stated that the *Penny Magazine* preceded *Chambers's Journal* as a cheap periodical, which is distinctly the reverse of the truth, and that papers of a greatly more recent growth were the pioneers of this species of literature. From what has been stated, it would be hard to deter-

mine what paper was the pioneer. The true test, after all, is one of endurance. The *Penny Magazine*, begun under the best auspices, fortified by the patronage of Brougham, eulogized by reviews of a high class, and with much else in its favour, broke down and perished in fifteen years. Other cheap periodicals, most creditable in their aims, maintained their existence only twenty to thirty years, and many hundreds, I might say thousands, did not survive so long as a single year, or even so much as a single month. In considering these facts, I am surely entitled to point, with a degree of professional pride and satisfaction, to the length of days enjoyed by *Chambers's Journal*. With no special patronage from sect or party, or from any one of exalted station, and owing nothing whatever to reviews, but depending exclusively on itself and on the broad public, it has reached its jubilee of fifty years with a circulation larger than it had at any former period of its career."

We have received from Messrs. Trübner the *Essays and Dialogues of Giacomo Leopardi*, translated into English by Mr. Charles Edwardes. This is a good piece of work to have done, and Mr. Edwardes deserves praise both for intention and execution. He should not, however, write as though Leopardi were unknown in this country, which is certainly far from being the case. The name of the Italian poet and scholar is familiar to all persons of culture, and several able essays and criticisms upon him have of late years appeared in England. This attitude and a certain narrow, conventional tone detract from the merit of Mr. Edwardes's introductory biographical sketch, which otherwise proves that he is well acquainted with his theme, for it embodies the recent revelations given to the world concerning the Leopardi family, which greatly change our estimate of matters in the poor aristocratic home at Recanati. The father's seeming harshness is explained, and the mother revealed to us as a capable and vigorous person instead of the feeble, characterless woman for which she has passed till now. Mr. Edwardes is further in error when he holds that none of Leopardi's writings has been made in any measure accessible to the English public. Mr. James Thomson, the author of 'The City of Dreadful Night,' rendered all the dialogues into English some years ago with much point, spirit, and fidelity. It is to be regretted that these translations, which appeared in the *National Reformer*, have never been republished. Mr. Edwardes's translations are also good and read smoothly. It is a pity that he has not made his work complete by including the 'Pensieri,' which contain some of Leopardi's finest and maturest utterances.

*Bookbinding considered as a Fine Art, Mechanical Art, and Manufacture.* By H. B. Wheatley. (Stock.)—In April, 1880, Mr. Wheatley read before the Society of Arts a paper which is here reproduced with several tolerable woodcuts of bindings of various kinds and dates. The essay is readable, sufficiently exact, and very comprehensive, and, according to its own standard, an excellent example of what a popular lecture intended for a mixed audience should be. Mr. Wheatley wisely quotes Locke's protest to Anthony Collins against the "knave and intolerable fault in all our English bookbinders"—to wit, the "running of his [the binder's] paring-knife too deep into the margin" of the volume which has been entrusted to his merciless hands.

We have on our table *Indo-Aryans*, 2 vols., by R. Mitra, LL.D. (Stanford).—*Egypt*, by G. W. Vyse (Allen & Co.).—*England on the Defensive*, by Capt. J. T. Barrington (Kegan Paul).—*Fifty Years of Science*, by Sir John Lubbock, Bart., M.P. (Macmillan).—*Elementary Lessons in Electricity and Magnetism*, by S. P. Thompson, B.A. (Macmillan).—*Introduction to the Study of Language*, by B. Delbrück (Trübner).—*Homer's Odyssey*, Book IX., by M. Mont-

gomrey (Dublin, Browne & Nolan),—*Consumption*, by C. W. De Lacy Evans (Baillière),—*Report of the Health of the Navy, 1880* (Spottiswoode),—*Life and Work*, Vol. III. (Edinburgh, Douglas),—*The Shorthand Magazine*, January part, by F. Pitman (Pitman),—*China Painting*, by W. Harvey (Gill),—*South Sea Sketches*, by Mrs. M. V. Dahlgren (Trübner),—*The Shakespearean Myth*, by A. Morgan (Lockwood),—*The Pantomimes*, by L. Wagner (Heywood),—*Rose-Leaves for Rose-Buds*, by L. B. Poirez (Remington),—*European Slavery*, by C. Rose (Edinburgh, Elliot),—*Stephen Mainwaring's Wooing*, by E. S. Holt and others ('Home Words' Office),—*The Fate of Madame La Tour*, by Mrs. A. G. Paddock (Trübner),—*A Reading Diary of Modern Fiction* (New York, Leypoldt).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Clerical World (The), Vol. 1, 4to. 7/6 cl.  
Gelkie's (C.) Hours with the Bible; Vol. 4, Rehobam to Hezekiah, cr. 8vo. 6/ cl.  
Girdlestone's (Rev. A. G.) Christianity and Modern Scepticism, cr. 8vo. 3/6 cl.  
Moody's (D. L.) Power from on High, or the Secret of Success in Christian Life and Christian Work, cr. 8vo. 2/6 cl.  
Curry's (Rev. P. T.) Practical Sermons, cr. 8vo. 4/ cl.  
Student's Commentary (The) on the Holy Bible, founded on the Speaker's Commentary, abridged and edited by J. M. Fuller, Vol. 4, cr. 8vo. 7/6 cl.  
The Trial, Did Christ rise from the Dead? cr. 8vo. 3/6 cl.

## Fine Art.

Redford's (G.) Manual of Sculpture, Egyptian, Assyrian, Greek, Roman, with Illustrations, cr. 8vo. 5/ cl.

## Poetry and the Drama.

Vaughan's (V.) Orpheus and the Sirens, a Drama in Lyrics, cr. 8vo. 6/ cl.  
Waverley Poetical Birthday Book, 32mo. 2/ cl. gilt.

## Philosophy.

Beal's (S.) Abstract of Four Lectures on Buddhist Literature in China, 8vo. 10/6 cl.  
Spencer's (H.) Political Institutions, being Part 5 of the Principles of Sociology, 8vo. 15/ cl.

## History and Biography.

Dudgeon's (Major R. C.) History of the Edinburgh or Queen's Regiment of Light Infantry Militia, 8vo. 10/6 cl.  
Roberts's (G.) Topography and Natural History of Lofthouse and its Neighbourhood, cr. 8vo. 7/6 cl.  
Thayer's (W. M.) The Pioneer Boy and How he became President, the Story of Abraham Lincoln, cr. 8vo. 5/ cl.

## Geography and Travel.

Gallenga's (A.) A Summer Tour in Russia, 8vo. 14/ cl.  
Robertson's (J. and J. L.) Our Holiday among the Hills, 3/6  
Winter Rambles on Beaten Tracks, or Ten Weeks among German, Austrian, and Italian Cities, cr. 8vo. 2/6 cl.

## Philology.

Targuma-t-Alif Laila Ba-zabân-i-Urdû (Do jild Ba-Harfât-i-yurp), Romanized under the superintendence of T. W. H. Talbot, and ed. by F. Pincoff, cr. 8vo. 10/6 cl.

## General Literature.

Anderson's (E. L.) A System of School Training for Horses, cr. 8vo. 2/6 cl.  
Anderson's (T.) History of Shorthand, with a Review of its Present Condition, &c., cr. 8vo. 12/6 cl.  
Brochure and Report of the William Harrison Ainsworth Banquet in Manchester, illustrated, post 8vo. 10/6 gilt.  
Clark's (A. M.) His First Love and his Last, a Story with Two Heroes, cr. 8vo. 6/ cl.  
Collins's (Mrs. M.) A Broken Lily, 3 vols. cr. 8vo. 31/6 cl.  
Fishbourne's (E. H.) The Thames Conservancy, 12mo. 2/6 cl.  
Gibson's (C.) In Pastures Green, and other Stories, 12mo. 2/ Grant's (C.) An Angel Unawares, a Novel, 2 vols. cr. 8vo. 21/ Howells's (W. D.) A Modern Instance, Part 6, cr. 8vo. 3/ swd.  
Mac Donald's (G.) The Gifts of the Child Christ, and other Tales, 2 vols. cr. 8vo. 21/ cl.  
Macdonell's (A.) Quaker Cousins, 12mo. 2/ bds.  
Ronlie's (L.) Via Crucis, a Novel, 2 vols. cr. 8vo. 21/ cl.  
Taunton's (M. T.) My Lady at Last, a Story, cr. 8vo. 5/ cl.

## FOREIGN.

## Theology.

Lippert (J.): Christenthum, Volksglaube u. Volksbrauch, 10m.

## Fine Art and Archaeology.

Dankó (J.): Albrecht Dürer's Schmerzensmann, 1m.  
Gay (V.): Glossaire Archéologique du Moyen Age et de la Renaissance, 2 vols. 80fr.  
Goncourt (E. et J. de): L'Art du Dix-huitième Siècle, Part 5, Greuze, 12fr.  
Luthmer (F.): Der Schatz d. Frhrn. v. Rothschild, Meisterwerke alter Goldschmiede-kunst, Series 1, Part 1, 7m. 50.  
Thornley (G. W.): Vingt-cinq Dessins en Couleurs d'après François Boucher, 50fr.

## History and Biography.

Rubie (A. de): Antoine de Bourbon et Jeanned'Albret, Vol. 2, 8fr.

## Geography and Travel.

Schober (J.): J. J. W. Heine, sein Leben u. seine Werke, 5m.

## Science.

Pietro (Di): Études de Mœurs Russes, 3fr.  
Pisani et Dirvel: La Chimie du Laboratoire, 4fr.  
Séranon (M.): Les Tramways et Chemins de Fer sur Routes, 7fr. 50.

## General Literature.

Les Pensées d'une Reine, avec une Préface de L. Ulbach, 3fr. 50.

## MR. JOHN FRANCIS.

ON Thursday, the 6th, Mr. John Francis passed away after a long illness, during which he displayed the high courage and patience that always distinguished him. Mr. Francis had been the publisher of this journal for over fifty years, and till within a short time of his death he continued to superintend the many details of its business arrangements.

John Francis was born in July, 1811, and after having attended for a short time a dame's school in Bermondsey, he was placed at a middle class school in the same neighbourhood, and afterwards at a Nonconformist free school in Tooley Street. Through the instrumentality of the secretary of the Tooley Street school he was apprenticed in his fourteenth year to Messrs. Marlborough, then as now among the chief newspaper agents in London. When his apprenticeship was at an end, Mr. Francis answered an advertisement for a junior clerk inserted in the *Athenæum*, and in consequence he entered, in August, 1831, the office of this journal, which had some time before passed out of the hands of John Sterling, and was then edited by the late Mr. Dilke. Two months afterwards, such was the ability he had shown, he was appointed publisher of the journal. In 1831 it was still the habit of the majority of business people to live near their shops and offices; the hours were long, the doors being opened very early in the morning, and not closing till late in the evening. So Francis went to live in Catherine Street, where the *Athenæum* was then published, and a few years afterwards he removed with the journal to Wellington Street. In the arduous task of establishing the young paper on a sound footing he took his full share; he firmly grasped the principle asserted by Mr. Dilke, that the first virtue of a journal is independence, and he speedily obtained the respect and confidence both of publishers and the newspaper trade. Nor when the success of the *Athenæum* was assured did his industry abate. He continued throughout a long and prosperous life as careful and active a man of business as when he first went to Catherine Street.

During his apprenticeship at Marlborough's Francis had been struck by the heaviness of the taxation laid on the newspaper press, and when the success of the *Athenæum* gave him leisure he turned his attention to the fiscal restrictions then in force, and became treasurer of the committee for obtaining the repeal of the advertisement duty. In securing the abolition of that tax, and subsequently of the compulsory stamp and the paper duty, he took an active share, addressing meetings in various parts of the country, and organizing deputations to wait on successive Chancellors of the Exchequer. On the repeal of the paper duty the price of the *Athenæum* was, largely at his instigation, reduced from fourpence to threepence.

Mr. Francis enjoyed excellent health till some two years ago. Indeed, in 1872 he added to his work by undertaking the charge of the commercial affairs of *Notes and Queries*. When the ways of business changed he had gone to live in the suburbs, but, increasing weakness making the journey to and fro fatiguing to him, he returned to Wellington Street a few months since, and there he remained till his death. In October last he had the satisfaction of seeing the fiftieth anniversary of the day when he became publisher of this journal. Firm yet gentle, sincere and generous, he was the unfailing friend and best adviser of all who knew him. He will be most deeply regretted.

## RIVAL MAGAZINES.

62, Paternoster Row.

I HAVE to-day (April 11th) seen the head of the firm I alluded to as having sent an advertisement for the *Antiquary* which had gone astray, and have requested his permission to publish his name and the circumstances under which the appropriation took place; he, however, refuses permission for his name to be brought into the discussion. I am, therefore, reluctantly unable to comply with Mr. Walford's request.

Mr. Walford's accusation that I have intercepted a copy of Mr. Roach Smith's 'Collectanea Antiqua,' vol. vii., is a very childish and unfortunate one. This book was sent for review in the *Antiquary* in the autumn of 1880, when Mr. Walford was editor of the magazine, was received by him, and acknowledged in its pages. The charge made in the *Athenæum* is the more disingenuous as he applied to me for the book in January last through his solicitor, and the solicitor had this information given him.

Those of your readers who know Mr. Walford will understand these silly charges; those who do not can see through them and their motive without much difficulty. Should any of your readers accept Mr. Walford's invitation to read his account of his severance from the *Antiquary*, and think it needful to know the truth concerning it, they can learn the facts on which Mr. Walford's story is founded in a short statement, which I have printed, on application to myself.

I do not propose to take any further notice of Mr. Walford's letters. ELLIOT STOCK.

\* \* We cannot insert any more letters on this subject.

## MISS DORA GREENWELL.

AT Clifton, in the house of her younger brother, died on the 29th of last month Dora Greenwell, the author of several works of a theological character, and a poetess of great accomplishment and exceptional character. Indeed, the circumstance of the writer of some of the poems in Miss Greenwell's volume published in 1861 having passed away with scarcely a word of acknowledgment can only be accounted for by the fact that the poetry was to her second to the pious motive that inspired it. This conviction is quickly communicated to the reader and determines the opinion of the literary public. Her first book to receive general attention was a short prose essay, called 'The Patience of Hope,' 1860, followed the year after by 'Poems.' Her latest publication, as far as known to us, was a small volume, 'A Basket of Summer Fruit,' 1877. Before that year she had dedicated herself to benevolent work, more or less in connexion with the Church. Miss Greenwell, who was educated in the classic as well as modern languages, was the daughter of W. T. Greenwell, J.P., D.L., &c., of Greenwell Ford, Durham. Her eldest brother is Canon Greenwell, who has devoted so much attention to the investigation of the graves of the aborigines of our country.

## POPE'S LONDON RESIDENCE.

IN the Dyce Collection at the South Kensington Museum is a copy of 'Supplement to Pope's Works, II.' (press mark, No. 7718). The volume was formerly in the possession of the Rev. J. Mitford, and he has inserted a letter written to him by Mr. J. H. Jesse:—

"12 March, 1845.

"I have just fixed beyond a doubt Pope's London residence,—9, Berkeley Street, Berkeley Square,—which will delight Mr. Rogers. The present occupant, Mr. Harrison, succeeded General Bulkeley there, who died, upwards of ninety, in 1815, and who, I believe, immediately succeeded Pope as a tenant. Mr. Harrison remembers that whenever General Bulkeley used to visit his family in former days, he never failed to remark, 'This was the house Mr. Pope lived in.'"

A statement set forth by an antiquary so well known as Mr. Jesse must carry with it a



certain amount of weight, and his 'Memorials of London' gives him special claims to speak as an authority on the subject. Mr. Mitford, who thought the letter worthy of preservation, was one of the best Pope scholars of his day. And finally, Mr. Dyce, an eminent literary man, who wrote the "Memoir of Pope" for the Aldine edition of the British poets, allowed the letter to remain without note or correction.\* It is not often that so many errors are found in such a short document as Mr. Jesse's letter, and, moreover, the information contained in it is so involved that it appears doubtful whether it was Mr. Harrison or General Bulkeley who was the occupant of the house. A reference to the parish rate books and to Boyle's 'Court Guides' shows that it was the former, and if General Bulkeley died in the house in 1815† he would only have been staying there on a temporary visit, as Mr. Harrison or some members of his family were tenants and occupiers of No. 9 (renumbered 7 in 1802) from 1794 to 1845.

It is quite certain, moreover, that neither of these gentlemen succeeded Pope as a tenant, for at the poet's death, in 1744, Mrs. Martha Blount took possession of the house and lived there till her death on the 12th of July, 1763.‡ There is no doubt that Pope was for a short time the owner of the house in Berkeley Street (then called Berkeley Row). But though he purchased the lease for 315*l.* in 1743, it is not probable that he ever lived there, as at his death in 1744 the money had not been paid, and Mrs. Rackett's sons, who were entitled to Pope's fortune at Martha Blount's death, raised great objections to any portion of it being spent in the purchase of the lease.§

There is still another reason for supposing that the house was never occupied during the short time it belonged to Mr. Pope. Among the Mapledurham papers is an "Inventory of goods belonging to Alexander Pope, taken after his death," and no mention is made of any furniture or household goods except those in his villa at Twickenham.

I think it has been fairly proved that Mr. Jesse's discovery was not of great value. Either General Bulkeley's memory had grown imperfect in his old age or Mr. Harrison's recollections of his friend's conversation were not very reliable; and it is to be hoped that Mr. Jesse's letter will not be quoted as an authority on the subject referred to by the literary students at the South Kensington Museum.

While writing on the subject of Mr. Pope's supposed London residence, it may be worth while to notice the row of old red-brick houses—Mawson's Row, formerly Mawson's New Buildings—close to the Chiswick Mall. It was here, as first pointed out many years ago in these columns by Mr. Dilke, that Pope lived with his parents after their removal from Binfield till his father's death in 1717. They are believed to have occupied the corner house, now called Mawson House; but this is not certain, and unfortunately the parish rate books throw no light on the subject. These buildings, with their row of ancient pollard trees in front, have undergone no alterations since the commencement of the last century, and possess a peculiar interest as the only known residence of the poet which has escaped the destructive tendencies of the age.

It has never been satisfactorily ascertained where Pope was born. His father's residence in Lombard Street cannot be identified, and the

\* Mr. Wheatley has repeated the inaccurate statement in "Round about Piccadilly and Pall Mall," 8vo. 1870. In his description of Berkeley Street he writes (p. 196), "Pope lived at No. 9, and was succeeded by General Bulkeley, who died about 1815."

† A careful search in the *Gentlemen's, European, Imperial, and Monthly* magazines, and *Annual Register* for 1814-16, has not brought to light any record of General Bulkeley's death.

‡ She was buried on the 17th of the month, in the same grave with her sister Teresa, in St. Pancras churchyard, "close to ye monument of Mr. Eye, of Assop, on ye south side."

§ From the papers at Mapledurham it would appear that Martha Blount paid the money herself; but this is not correct. The Racketts were obliged to yield the point.

house at the bottom of Plough Court, which tradition pointed out as the birthplace of his famous son, has been pulled down and a passage opened into Lombard Court. The cottage at Binfield has undergone alterations and several times been added to, and the only remaining portion that existed during the residence of the Pope family is a small wainscoted room now used as a library. The villa at Twickenham has long since disappeared, and its place is occupied by the unsightly building so well known to frequenters of the Thames.

Of all the dwelling-places of the great poet Mawson's Row alone remains untouched, and it is to be trusted that many years may elapse before this interesting relic is sacrificed to builders' speculations. F. G.

#### MR. D. F. MAC CARTHY.

We regret to have to announce the death of Mr. Denis Florence MacCarthy, which took place at Blackrock, near Dublin, on the 7th of the present month. Mr. MacCarthy was born at Dublin about the year 1817 and was a member of the Irish bar, at which, however, he never practised. He first became known as a writer through his poetical contributions to the well-known journal styled the *Nation*, established at Dublin in 1842 by Mr., now Sir, Charles Duffy. Mr. MacCarthy's poems, notably the 'Bell-Founder,' the 'Voyage of St. Brendan,' the 'Foray of Con O'Donnell,' and the 'Pillar Towers of Ireland,' acquired and still retain wide popularity among the Irish people. One of the most generally admired of his lyrics was that entitled 'Summer Longings,' commencing:—

Ah! my heart is weary waiting,  
Waiting for the May—  
Waiting for the pleasant rambles  
Where the fragrant hawthorn brambles,  
With the woodbine alternating,  
Scent the dewy way.

This poem was harmonized by the late Earl of Belfast, who expressed high admiration for it. In 1850 appeared, in one volume, Mr. MacCarthy's 'Ballads, Poems, and Lyrics,' original and translated. He was attracted to the study of Spanish literature by Shelley's translations of some scenes from Calderon. Six dramas of Calderon—tragic, comic, and legendary—translated principally in the metre of the originals, were published, in two volumes, in 1853 by Mr. MacCarthy. In his preface to them he made the following observations: "Considering the undoubted brilliancy and beauty of Calderon's poetry, the pre-eminence which he holds in the dramatic literature of his own country, and the conspicuous position which must ever be assigned to him in the general literary history of Europe, it appears singular that, up to the announcement of the present work, no attempt at anything like a complete or adequate reproduction into imitative English verse of even one of his remarkable dramas should have been made. This deficiency seems the more remarkable from the number of writers, many of them apparently fully competent to supply the omission, who have from time to time enriched the periodical literature of the empire during the last thirty years with occasional papers on the subject." The dramas included in these volumes were 'El Principe Constante,' 'El Secreto a Voces,' 'El Medico de su Honra,' 'Amar despues de la Muerte,' 'El Purgatorio de San Patricio,' and 'La Banda y la Flor.'

At the special desire of the Marchioness of Donegal, Mr. MacCarthy, in 1855, wrote an ode which was recited at the public inauguration of the statue of her son, the gifted Earl of Belfast, who had been cut off by death at an early age. The 'Bell-Founder' was republished in 1857 with 'Underglimpes' and other poems by Mr. MacCarthy. In 1861 he published the following dramas of Calderon: 'El Mayor Encanto Amor,' 'Los Encantos de la Culpa,' and 'La Devocion de la Cruz,' translated strictly in English assonant and other imitative verse, with the original Spanish text, accompanied by introduc-

tions and notes. Ticknor, in his 'History of Spanish Literature,' after noticing that in this publication of Mr. MacCarthy a carefully corrected text of the original was printed page by page opposite to the translations, observed that it was "one of the boldest attempts ever made in English verse. It is too," he added, "as it seems to me, remarkably successful. Calderon," continued Ticknor, "is a poet who, whenever he is translated, should have his very excesses, both in thought and manner, fully produced, in order to give a faithful idea of what is grandest and most distinctive in his genius. Mr. MacCarthy has done this, I conceive, to a degree which I had previously considered impossible. Nothing, I think, in the English language will give us so true an impression of what is most characteristic of the Spanish drama; perhaps I ought to say, of what is most characteristic of Spanish poetry generally."

In 1867 and 1870 Mr. MacCarthy published translations, in the metre of the originals, of Calderon's *Autos Sacramentales*, 'Belshazzar's Feast,' and the 'Divine Philothea,' with the mystical drama 'Los Dos Amantes del Cielo.' Full translations, in the original metres, of three of Calderon's most celebrated dramas were given to the world by Mr. MacCarthy in 1873. These were 'La Vida es Sueño,' 'El Magico Prodigioso,' and a new version of the 'Purgatorio of St. Patrick.' Longfellow stated his high appreciation of the success of Mr. MacCarthy's labours "in the vast and flowery fields of Calderon," especially in the most poetical passages, "as in the fine description of the gerfalcon and the heron in 'El Mayor Encanto.'"

In addition to his translations of Calderon Mr. MacCarthy published a curious treatise on the 'Mémoires de Villars,' printed for the Philobiblon Society in 1862, and a volume in 1872 on 'Shelley's Early Life.' In the latter book a question was raised which excited some interest in connexion with a satirical poem supposed to have been published by Shelley in 1811, but of which no copy seems to be now obtainable. Mr. MacCarthy's last work was an ode for the centenary of Thomas Moore in 1879. This poem was recited to vast audiences in Dublin, and received with much applause. A translation of the ode into Latin verse, by the Rev. J. M. Blacker, appeared at London in 1880.

In 1881 the Royal Academy of Spain presented a medal to Mr. MacCarthy as a token of their "gratitude and appreciation" of his translations of the works of Calderon. Mr. MacCarthy had been in delicate health for some time previous to his death, the immediate cause of which is stated to have been disease of the heart. The intelligence of his decease will be received with regret by many both in Europe and America, as well as by the Irish people at home and abroad, who have long been familiar with his writings, and especially with those of his poems which are connected with Ireland.

#### PIRACY AT THE ANTIPODES.

St. Stephen's Club, Westminster, April 6, 1882.

In 1879 I published a work which cost me six years of labour, and I called it 'The Australian Dictionary of Dates.' It contains over 800 biographies and 10,000 remarkable events. From the *Athenæum* I received very high praise indeed for this work of reference, and the opinion of "the most critical journal in Europe" was endorsed unanimously by all other English reviewers.

A writer in the *Melbourne Review*, however, fiercely assailed the work, and a pickpocket could not be abused more than I was by "D. B."

This charming fellow proved to be Mr. David Blair, "for thirty years an Australian journalist, and formerly a member of Parliament for Victoria." He has just issued a similar work to mine, but called 'The Cyclopædia of Australia.' In the preface, beside giving his title as above, he announces that his work is designed "to render all

other works of reference obsolete." But on turning over the pages of Mr. Blair's book I find a total of one hundred pages of information copied without acknowledgment of any sort from my work. As you may suppose, Mr. Blair is mercilessly dealt with by the Australian press, and double columns are printed to prove the larcenies, but a consignment of his books has just reached London. J. HENNIKER HEATON.

## SALE.

LAST week we gave a notice of the first four days' sale of Mr. Ouvry's library at the rooms of Messrs. Sotheby, Wilkinson & Hodge, and now give the result of the last two, quoting the prices paid for a few of the principal articles. The first four folio editions of Shakespeare's Plays sold for 610*l.*, namely, the first for 420*l.*, the second for 46*l.*, the third for 116*l.*, and the fourth for 28*l.* Mr. Halliwell's edition of Shakespeare's Works sold for 66*l.*, Mr. Collier's for 24*l.* 10*s.*, and a set of the lithographic facsimiles of the early quarto editions for 176*l.* Amongst the lots eagerly contested for were Ovid's Epistles in Verse, by Turberville, 22*l.*; Parker's Dives and Pauper, 20*l.* 10*s.*; Percy Society's Publications, 23*l.* 10*s.*; Ritson's Works, 33*l.*; Shakespeare's Rape of Lucrece, the 1616 edition, although slightly defective, 35*l.* 10*s.*, and the 1624 edition, 31*l.*; Paradyse of Dayntie Devises, 24*l.* 10*s.*; Rowland's Well Met, Gossips, 23*l.* 10*s.*; Sarate's Discovery of Peru, 16*l.* 10*s.*; Pulteney Correspondence, 38*l.*; Sussex Archaeological Collections, 17*l.* 10*s.*; Thomas a Kempis Englished, 10*l.* 15*s.*; Vennar's Apology, 19*l.* 10*s.*; Major's edition of Walton's Angler, illustrated, 32*l.* 10*s.*; Silvayn's Handling of an Orator, whence Shakespeare took his plot of the 'Merchant of Venice,' 6*l.*; Singer's Quippes, 36*l.* 10*s.*; Smith's True Relation of Occurrences in Virginia, 57*l.*; Spenser's Faerie Queene, first edition, 33*l.*; Good Speed to Virginia, with autograph of Sir Walter Raleigh whilst confined in the Tower, 28*l.* The entire six days' sale produced 6,169*l.* 2*s.*

## Literary Gossip.

SIR ALFRED LYALL has in the press a volume of 'Asiatic Studies, Religious and Social.' The subjects treated are the following: Religion of an Indian Province, Origin of Divine Myths in India, Influence upon some Religious Beliefs of a Rise in Morality, Witchcraft and non-Christian Religions, Missionary and non-Missionary Religions, Relations between the State and Religion in China, Formation of Clans and Castes, Rajput States in India, Islam in India, Our Religious Policy in India, Religious Situation in India. Mr. Murray is the publisher.

THE volume which Mr. Murray announces of sermons on special occasions preached by the late Dean of Westminster in the Abbey will include the discourses occasioned by the deaths of Lord Palmerston, Charles Dickens, Canon Kingsley, the Princess Alice, Carlyle, Lord Beaconsfield, and others.

MR. MURRAY further promises a work on James and Philip van Artevelde, by Mr. J. Hutton; a treatise by Mr. Hosack on the 'Rise and Growth of the Law of Nations,' carried down to the Treaty of Utrecht; 'Siberia in Asia,' by Mr. Seebohm, author of 'Siberia in Europe,' recounting travels and ornithological searches on the eastern side of the Ural Mountains; and a work by Canon Cook, 'The Record of our Lord's Words and certain Incidents in His Life,' as affected by the Revised Version of the synoptic gospels.

THE *Atlantic Monthly* for May will contain Mr. Longfellow's last poem, as well as the first part of Mr. Hardy's new serial novel, entitled 'Two on a Tower.' The June *Atlantic* will have a portrait of Mr. Longfellow, with an elaborate article on the poet and his work.

MR. FREEMAN's American lectures are to be issued under the title of 'The English People in their Three Homes,' and 'The Practical Bearings of General European History.' They will be published by Messrs. Porter & Coates, of Philadelphia, under special arrangement with the author.

SIR ALEXANDER GALT, the High Commissioner for Canada, having requested Mr. Fraser Rae to prepare for general circulation in a cheap form the chapters in his 'Newfoundland to Manitoba' describing the Canadian Far West, the reprint of these chapters will shortly appear, with an additional one, entitled "Opinions of Manitoba Farmers," the substance of which has been contributed to the *Times*. This small work will contain a map of the Dominion of Canada and an enlarged one of the province of Manitoba brought down to a late date, as well as an appendix giving the experience of a working man in Manitoba, and a detailed version of the official regulations under which land can be acquired there.

THE Caxton memorial window in St. Margaret's Church, Westminster, will be unveiled, and a sermon preached on behalf of the Printers' Corporation, on Sunday, the 30th inst. The preacher will be Canon Farrar, who is Rector of St. Margaret's.

WE regret to hear of the illness of Mr. Edwin Waugh, the Lancashire poet. He has been under medical treatment for several weeks, and is quite unable to attend to the correspondence which reaches him. Mr. T. R. Wilkinson, of Manchester, has just presented to the corporation of that city a portrait of Mr. Waugh painted by Mr. Percy. In a letter to the corporation asking acceptance of the picture, Mr. Wilkinson says: "It is fitting that the municipality of Manchester should possess a portrait of this man of genius, whose name will descend to posterity, honoured not here only, but wherever Lancashire people make their homes."

AN auction catalogue of rare books together with MSS. on vellum has been issued by M. Adolphe Labitte, and the sale is announced to take place in the Rue Drouot on the 17th and 18th. Part of the books are said to be "provenant de la bibliothèque de Lord H—," an initial which, it is an open secret, stands for Lord Houghton. In the class of theology may be noticed some rare and interesting volumes.

MR. EGMONT HAKE's new work, 'Flattering Tales,' which we announced to be in preparation some time ago, is in the press, and will be published in a few days by Messrs. Remington & Co.; as will also be 'Songs and Rhymes,' by Mr. Walter H. Pollock, and 'Poets' Walk,' by Mr. Mowbray Morris. The same firm will issue next month the 'Life and Letters of Berlioz,' translated from the French by Mr. H. Mainwaring Dunstan, and the following novels: 'A Royal Amour,' by Mr. R. Davey; 'Tempted of the Devil,' by the author of 'A Fallen Angel'; and 'The Dawn of the

Twentieth Century,' by the Rev. Augustus K. B. Granville.

THE second general meeting of the Hellenic Society for the current season will be held at 22, Albemarle Street, at 5 P.M. on Thursday next, when several papers of archaeological interest will be read. The forthcoming number of the *Journal of Hellenic Studies* will contain the first instalment of Mr. Ramsay's account of his recent expedition into Phrygia, illustrated from drawings made by Mr. Arthur Blunt, the artist who was sent out by the Society to draw whatever objects of interest might be found.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish on May 1st the first instalment of an edition of Shakespeare to be issued in twelve monthly volumes, which will form part of their "Parchment Library." There will be no notes or comments. The text will be based on that of Delius, without the excessive use of commas which the German editor introduced. Wherever a variant reading has been followed it is that of some recognized Shakespearean critic.

SOME delay has arisen in the preparation and printing of the concluding portion of Prof. Skeat's 'Etymological Dictionary.' The fourth part has been extended to more than three hundred pages, but the price of it will be the same as that of the preceding parts. We believe that the date of publication is now definitely fixed for the first week in May. The abridgment of the work, by the same author, will appear simultaneously, with the title 'A Concise Etymological Dictionary of the English Language.'

MR. TREVEY's lecture on the dress of the period, recently delivered at Kensington, will be published immediately by Messrs. Allman & Son. An exhibition of rational dress is to be opened at Kensington shortly.

MR. J. M. HORSBURGH has been elected to the librarianship of the London Institution from a large number of candidates. Mr. Horsburgh is senior master of modern subjects at Radley College. Mr. Stanley Lane-Poole stood next.

A SHORT and interesting 'Life of Dean Stanley' has been published in Holland by Dr. Rovers. It forms part of the well-known series "Mannen van Beteekenis," edited by N. C. Balsem, of Haarlem.

IN consequence of changes in the French diplomatic hierarchy, M. Clermont-Ganneau is promoted to be Second Oriental Secretary, a position which places him at headquarters at Paris. Here we have only one Oriental translator in the Foreign Office, Mr. J. W. Redhouse, and no secretaries or translators attached to the office for Chinese, Japanese, and Siamese.

THE paper read by Mr. Hyde Clarke last session at the Royal Historical Society 'On the Early History and Autonomous Coins of the Mediterranean Regions, Iberians, &c.,' is to be published in a separate form by Messrs. Trübner.

MESSRS. GEORGE BELL & SON intend to add to the "Standard Library," which already includes translations of the 'Galatea' and the 'Novelas Exemplares' of Cervantes, a version of 'Don Quixote.' Motteux's translation has been used, but the publishers assert that it has been so thoroughly revised



that they may claim to have produced nearly a new translation. Lockhart's notes are added.

LEOPOLD VON RANKE has nearly completed the third volume of his 'Universal History,' and it is hoped that the new volume may be published in the course of the autumn. This instalment will constitute rather less than half his projected work.

THE historian of Turkey, at present Minister of Justice and a member of the Ulema, Ahmed Jevdet Pasha, has lately given a course of lectures on Ottoman literature. Of late years the movement in this direction had slackened at Constantinople, but this course has awakened great interest in the Turkish press.

A NEW volume of poems and sonnets by Miss Bevington, author of 'Key-Notes,' is in the press, and will shortly be published by Mr. Elliot Stock. The same publisher will also issue at an early date a volume of poems by Mr. William Sharpe, entitled 'The Human Inheritance.'

THE Viceroy of India presided at the annual convocation of the Calcutta University on the 11th of last month. The event closed the twenty-fifth year of the existence of the university. Lord Ripon stated that the Indian universities have so successfully performed their functions that they have been exempted from the inquiries of the Educational Commission now sitting at Calcutta. The great need of the present, moreover, was not in higher, but in primary, education. He pointed out the inability of the Government to provide adequately for the education of the masses from the public funds, and the great necessity that existed for help from private wealth.

PROF. SCHUCHARDT, of the University of Graz, is engaged on a bibliography of the so-called Creole languages, the literature of which is much richer than is generally assumed. The volume will be produced with the assistance of the Imperial Royal Academy of Vienna.

VERY little was generally known of the lady who died in Paris on Monday night, and who has for thirty years been entitled to the name of Madame de Balzac, though to students of literature she will always be best known under the name of Madame Hanska. The great novelist became acquainted with her (by letter) before the year 1835. But she was then married, with an invalid husband, and though as soon as she was freed from that tie marriage was projected between the correspondents, it was never carried out till within three months of Balzac's death in 1850. Whatever may have been the earlier relations between them, it is certain that the statement made in a morning paper, to the effect that "she lived with Balzac for some years previously," is false, for very simple reasons of time and space. But she was for the last half of his working career the chief humanizing element in his life of work and struggle, as his sister, Madame de Surville, had been previously. He spent the winter of 1848-9 at her Polish estate of Vierzshovnia—an enforced holiday, since he was positively forbidden to work, but the only one deserving the name that he took during his thirty years of activity. He had already

paid his debts, and only formal preliminaries and his own desire to receive her sumptuously at Paris retarded the ceremony. At her marriage her property, which was considerable, passed, either by settlement or voluntarily, to her children; but it was understood that his own, which was not small, remained in her possession. Balzac's money matters have always been a mystery, and the reports of the straitened circumstances of his widow only complicate this. The letters published in 1876 supply almost the only trustworthy information about her, and this is mainly of a subjective character. She will live in literary history (unless some hitherto unpublished record appears) chiefly as one of the few soothing influences apparent in the hardest life of work, and nothing but work, which is chronicled in all the history of authors.

THE deaths are also announced of M. Le Play, the well-known writer on economic matters, and of M. Jules Quicherat, Director of the École des Chartes.

THE late Mr. Francis will be buried on Tuesday next at Highgate Cemetery. A service will previously be held in the Baptist Chapel in the Highgate Road.

## SCIENCE

### SOCIETIES.

BRITISH ARCHEOLOGICAL ASSOCIATION.—April 5.—Rev. Dr. Sparrow Simpson in the chair.—Some interesting Roman coins found in Southwark were exhibited by Mr. R. E. Way; and a vase of unusual form, found at Homerton, close to the banks of the Lea, was described by Mr. W. G. Smith.—A series of mediæval tiles, from various excavations in London, was exhibited by Mr. L. Brock, who pointed out the beauty of some of the patterns. They belonged probably to some of the City churches burnt in 1666.—A paper by the Chairman was then read on a tourse plate formerly used by the ecclesiastics of St. Paul's Cathedral. The original is in the British Museum, where it has recently been identified by Mr. W. de Gray Birch, but a cast of it was exhibited by the lecturer. It has a quaint lion rampant engraved on one of its surfaces, and is of small dimensions. The attached parchment inscription testifies to its use. The various customs relating to the shaving of the clergy and the mode were passed in review, and many authorities were quoted, particularly those having reference to its use at the metropolitan cathedral.—The second paper was by Mr. T. Morgan, in which were described the markings on many Roman tiles found in London, all of which when read from right to left give the letters PPBR. LON. There are several examples in the Guildhall Museum, and a good specimen, from the Roman building recently found on the site of Leadenhall Market, was exhibited by Mr. C. Brent.—The Chairman called attention to the demolition now in progress of the portion of the mediæval wall of London on the south side of Ludgate Hill.—The third paper, by Sir Lewis Jarvis, was descriptive of the fine castellated brick building Middleton Towers, near Lynn, belonging to Sir Lewis, who has converted it from a complete ruin into a commodious mansion. It is surrounded by a moat, and the principal portion consists of a large gateway with turrets, the date being the early part of the fifteenth century.

ZOOLOGICAL.—April 4.—Prof. W. H. Flower, President, in the chair.—Mr. Selater exhibited and made remarks on an example of a rare flycatcher (*Cyanomyia caelestia*) from the Philippines. He also exhibited and made remarks on two specimens of the subcylindrical hornbill (*Buceros subcylindricus*) formerly living in the Society's Gardens.—Papers and letters were read: by Dr. A. Günther, on a new species of freshwater turtle from Siam, a specimen of which had been recently acquired by the British Museum, and which Dr. Günther proposed to name *Geomyda impressa*, from the peculiar shape of the principal upper plates, which are not merely flattened, but distinctly concave.—by Mr. W. A. Forbes, on the structure of the convoluted trachea of two species of manucode (*Manucode atra* and *Phonygama Gouldi*), and on similar conformations in the tracheæ of other birds.—by Mr. J. E. Harting, on the eggs of three

species of wading birds obtained in the neighbourhood of Fianarantsoa in the Betsileo country, Madagascar: the species to which these eggs belonged were *Glareola ocularis*, *Agallitis Geyrophi*, and *Gallinago macrorhynchos*; and much interest attached to these eggs, as not having been previously described,—and from Mr. E. P. Ramsay, on a supposed new species of Tephros, an example of which had been obtained by the late Mr. S. White while collecting at the Aru Islands. The author proposed to name it *Tephros Whitei*, after its discoverer.

CHEMICAL.—April 6.—Dr. Gilbert, President, in the chair.—The following papers were read: 'On the Action of Acetyl Chloride on Fumaric Acid,' by Mr. W. H. Perkin. The author criticizes the statements of Auschütz, and considers that the views of that chemist as to the above reaction are unsatisfactory. Probably the acetyl chloride removes a molecule of water from the fumaric acid yielding maleic anhydride.—'Some Arguments in Favour of the Prism Formula of Benzene,' by Mr. U. K. Dutt.—'On a Convenient Apparatus for the Liquefaction of Ammonia,' by Mr. J. E. Reynolds. This essentially consists of a stout iron U tube, into one leg of which is cemented a stout glass tube containing dry ammonia gas; the other leg of the U, which is closed by an iron cap, contains some strong solution of ammonia; the intermediate space is filled with mercury. On heating the solution pressure is produced sufficient to liquefy the gas.—'On the Transformation of Urea into Cyanamide,' by Mr. H. J. H. Fenton. On gently heating urea with metallic sodium a violent reaction ensues, hydrogen is evolved, and a body having the composition and all the properties of cyanamide is formed.—'On the Action of Haloid Acids upon Hydrocyanic Acid,' by Messrs. L. Claisen and F. E. Matthews. A crystalline substance having the formula  $2HCN + 3HCl$  is obtained. By the action of alcohol on this body the hydrochloride of the base  $HCN, NH_2$  was prepared.

MATHEMATICAL.—April 6.—Mr. S. Roberts, President, in the chair.—Messrs. Buchheim, Muir, and C. Smith were admitted into the Society.—The following communications were made: 'The Algebraic Solution of the Modular Equation for the Septic Transformation,' by Mr. G. S. Ely.—'Note on the Condensation of Skew Determinants which are partially Zero-Axial; and on a Symmetric Determinant connected with Lagrange's Interpolation Problem,' by Mr. T. Muir.—'On the Analogue to the Addition Equation for Theta Functions,' by the Rev. M. N. Wilkinson.—'On the General Equation of the Second Degree referred to Tetrahedral Coordinates,' by the Rev. A. J. C. Allen.—'On certain Loci and Envelopes belonging to Triangles of given Form inscribed and circumscribed to a given Triangle,' by Prof. Wolstenholme.—'On Binomial Biorinals,' by Sir J. Cockle.—'On the Co-ordinates of a Plane Curve in Space,' by Mr. H. W. L. Tanner.—and 'On Polygons circumscribed about a Cuspidal Cubic,' by Mr. R. A. Roberts.

ARISTOTELIAN.—April 3.—Mr. S. H. Hodgson, President, in the chair.—A discussion took place on 'Consciousness and its Dependent Ideas: Feeling, Sensation, Emotion, Memory, Imagination, Perception, Thought, Cognition, and Volition.'

SHORTHAND.—April 4.—Mr. C. Walford in the chair.—Mr. G. Clulow and Mr. A. J. Frost were elected Members.—A paper entitled 'The Principles of Legible Shorthand,' by the author of the system, Mr. E. Pocknell, was read by Mr. A. E. C. White.

### MEETINGS FOR THE ENSUING WEEK.

- Mon. Aristotelian, 7½.—'Aquilas and the Dogmatists,' Rev. E. P. Scrymgeour.
- Victorian Institute, 8.—'Fallacy of the Materialistic Origin of Life,' Dr. Wallich.
- Institute of British Architects, 8.
- Tues. Royal Institution, 3.—'History of Customs and Beliefs,' Dr. E. B. Tylor.
- Statistical, 7½.
- Civil Engineers, 8.—'Discussion on 'The Theory of the Gas Engine.'
- Colonial Institute, 8.—'Mauritius,' Mr. H. J. Jourdain.
- Zoological, 8.—'Mutual Affinities of the Animals composing the Order Edentata,' Prof. W. H. Flower; 'Modification of a Race of Syrian Street Dogs by means of Sexual Selection, with a Preliminary Notice by Mr. C. Darwin,' Dr. Van Dyck; 'Desirability of adopting a Standard of Nomenclature when Describing the Colours of Natural Objects,' Mr. J. E. Harting.
- Wed. Literature, 4½.—Council.
- Institute of Bankers, 6.
- Meteorological, 7.—'Barometric Gradients, Wind Velocity and Direction at the Kew Observatory,' Messrs. G. M. Whipple and T. W. Baker; 'Difference of Temperature with Elevation,' Mr. G. Dines.
- Society of Arts, 8.—'Discussion on 'The Channel Tunnel.'
- British Archaeological Association, 8.—'The "Thing How" at Jarry St. Edmunds,' Mr. H. Frigg; 'Notes on a Bronze Sword, &c. found at Henley-on-Thames, Dr. Stevens.
- Thurs. Royal Institution, 3.—'The Metin,' Prof. Dewar.
- Royal, 4½.
- Historical, 8.—'Fairs, and the Parts they have played in the Commerce of Nations,' Mr. C. Walford; 'Queen Elizabeth's Soldier Poet,' Rev. F. G. Fleay.
- Linnean, 8.—'Male Prehensile Organs ancillæ to Generation in Butterflies,' Mr. P. H. Gosse; 'Himalayan Algae,' Prof. Dicks; 'New Varieties of Sugar Cane by Planting in Apportion,' Baron de Villa Franca and Dr. Glass.

- THURS. Chemical, 8.—'Specific Volumes,' Dr. Ramsay: 'Behaviour of Zinc, Magnesium, and Iron as Reducing Agents on Acidulated Solutions of Ferric Salts,' Action of Oxichloride of Sulphur on Silver Nitrate, Action of Thiophosphoryl Chloride upon Silver Nitrate, Mr. T. E. Thorpe: 'Action of Acetone on pyranthrone, both alone and in presence of Ammonia,' Messrs F. R. Japp and W. Streatfield.
- Antiquaries, 8.—'Hoard of Bronze Implements found in Wilburton Fen, Ely,' Mr. J. Evans.
- FRI. Philological, 8.—'Dialects of the Midland and Eastern Counties,' Mr. A. J. Ellis.
- Society of Arts, 8.—'Mineral Resources of India and their Development,' Prof. V. Ball.
- Royal Institution, 9.—'Researches of H. Ste. Claire Deville,' Prof. Dewar.
- SAT. Physical, 3.—'Electrical Phenomena in Connection with the Telephone,' Prof. E. A. Dolbear.
- Royal Institution, 3.—'History of the Science of Politics,' Mr. F. Pollock.
- Botanic, 3.—'Election of Follies.

### Science Gossip.

THE following are the arrangements for the papers at the meetings of the Society of Arts after Easter: April 19th, 'Discussion on the Channel Tunnel,' to be opened by Sir Edward Watkin; April 26th, 'Telephonic Communication,' by Col. Webber; May 3rd, 'Metric Risks incidental to Electric Lighting,' by T. Bolas, F.C.S.; May 10th, 'The Fish Supply of London,' by Spencer Walpole, H.M. Inspector of Fisheries (W. H. Gladstone, M.P., in the chair); May 17th, 'The Constant Supply and Waste of Water,' by G. F. Deacon (Sir F. Bramwell, F.R.S., in the chair). The last ordinary meeting of the season will be held on May 24th.

MR. W. MENELAUS died recently, in the sixty-fourth year of his age. He has been for many years the manager of the Dowlais Iron Works, and few men have done more than he has to facilitate the improvement of iron and steel manufacture. The first experiments on a practical scale with the Bessemer process were made at Dowlais under Mr. Menelaus's directions. He was the founder of the South Wales Institute of Engineers, was one of the first members of the Iron and Steel Institute, and became last year the president of that institution.

M. PAUL BERT, the most brilliant pupil of M. Claude Bernard, was at the Séance of April 3rd elected a member of the Academy of Sciences in the place of the late M. Bouillaud.

MR. HENRY F. BLANFORD, F.R.S., has issued his report on 'The Meteorology of India for 1879,' this being the fifth year. It is a quarto volume of nearly 300 pages, containing an enormous mass of the tabulated results from all the meteorological stations. We have also received 'Indian Meteorological Memoirs,' relating to India and the neighbouring countries, Vol. I. Part VI.; 'The Report of the Administration of the Meteorological Department of the Government of India for 1880 and 1881'; and 'The Monthly Tables of Observations for the last Months of 1880 and the first Months of 1881.'

M. BREMOND, from some experiments made upon the North of Spain Railway, concludes that coal gas loses one litre of illuminating power to every fifty metres of altitude in consequence of the rarefaction of the atmosphere.

M. ISIDORE PIERRE, correspondent of the Académie des Sciences, correspondent of the Council for Agriculture, and Dean of the Faculty of Sciences of Caen, is dead.

M. J. VIOLE communicated to the Académie des Sciences on the 13th of March an interesting note on the 'Température d'Ébullition du Zinc.' Considerable difficulty has always surrounded this problem owing to the "faible capacité calorifique de la vapeur." M. Edmond Becquerel and M. H. Sainte-Claire Deville had previously made determinations, and they gave 954° C. as the temperature of ebullition. M. Violle, by a very delicate set of experiments, makes the boiling point of this metal 930° C.

THE Viceroy of India recently laid the foundation stone of the new buildings at Calcutta of the Indian Association for the Cultivation of Science. The object of the institution is to afford students the opportunity of pursuing their studies after they have left college.

### FINE ARTS

SOCIETY OF BRITISH ARTISTS.—FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN, at the Suffolk Street Galleries, Pall Mall East, from Nine to Six daily.—Admission, 1s.

THOS. ROBERTS, Secretary.

THE EIGHTEENTH ANNUAL EXHIBITION OF PICTURES BY Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

### MR. D. G. ROSSETTI.

AT Birchington-on-Sea one of the most rarely gifted men of our time has just died after a lingering illness. During the time that his 'Ballads and Sonnets' was passing through the press last autumn his health began to give way, and he left London for Cumberland. A stay of a few weeks in the Vale of St. John, however, did nothing to improve his health, and he returned much shattered. After a time a numbness in the left arm excited fear of paralysis, and he became dangerously ill. It is probable, indeed, that nothing but the skill and unwearied attention of Mr. John Marshall saved his life then, as it had done upon several previous occasions. Such of his friends as were then in London—Mr. W. B. Scott, Mr. Burne Jones, Mr. Leyland, Mr. F. Shields, Mr. Dunn, and others—feeling the greatest alarm, showed him every affectionate attention, and spared no effort to preserve a life so precious and so beloved. Mr. Seddon having placed at his disposal West Cliff Bungalow, Birchington-on-Sea, he went thither, accompanied by his mother and sister and Mr. Hall Caine, about nine weeks since, but received no benefit from the change, and, gradually sinking from a complication of disorders, he died on Sunday last at 10 P.M.

Were I even competent to enter upon the discussion of Rossetti's gifts as a poet and as a painter, it would not be possible to do so here and at this moment. That the quality of romantic imagination informs with more vitality his work than it can be said to inform the work of any of his contemporaries was recognized at first by the few, and is now (judging from the great popularity of his last volume of poetry) being recognized by the many. And the same, I think, may be said of his painting. Those who had the privilege of a personal acquaintance with him knew how "of imagination all compact" he was. Imagination, indeed, was at once his blessing and his bane. To see too vividly—to love too intensely—to suffer and enjoy too acutely—is the doom, no doubt, of all those "lost wanderers from Arden" who, according to the Rosicrucian story, sing the world's songs; and to Rossetti this applies more, perhaps, than to most poets. And when we consider that the one quality in all poetry which really gives it an endurance outlasting the generation of its birth is neither music nor colour, nor even intellectual substance, but the clearness of the seeing; the living breath of imagination—the very qualities, in short, for which such poems as 'Sister Helen' and 'Rose Mary' are so conspicuous—we are driven to the conclusion that Rossetti's poetry has a long and enduring future before it.

A life more devoted to literature and art than his it is impossible to imagine. Gabriel Charles Dante Rossetti was born at 38, Charlotte Street, Portland Place, London, on the 12th of May, 1828. He was the first son and second child of Gabriele Rossetti, the patriotic poet, who, born at Vasto in the Abruzzi, settled in Naples, and took an active part in extorting from the Neapolitan king Ferdinand I. the constitution granted in 1820, which constitution being traitorously cancelled by the king in 1821, Rossetti had to escape for his life to Malta with various other persecuted constitutionalists. From Malta Gabriele Rossetti went to England about 1823, where he married in 1826 Frances Polidori, daughter of

Alfieri's secretary and sister of Byron's Dr. Polidori. He became Professor of Italian in King's College, London, became also prominent as a commentator on Dante, and died in April, 1854. His children, four in number—Maria Francesca, Dante Gabriel, William Michael, and Christina Georgina—all turned to literature or to art, or to both, and all became famous. There can, indeed, be no doubt that the Rossetti family will hold a position quite unique in the literary and artistic annals of our time.

Young Rossetti was first sent to the private school of the Rev. Mr. Paul in Foley Street, Portland Place, where he remained, however, for only three quarters of a year, from the autumn of 1835 to the summer of 1836. He next went to King's College School in the autumn of 1836, where he remained till the summer of 1843, having reached the fourth class, then conducted by the Rev. Mr. Framley.

Having from early childhood shown a strong propensity for drawing and painting, which had thus been always regarded as his future profession, he now left school for ever and received no more school learning. In Latin he was already fairly proficient for his age; French he knew well; he had spoken Italian from childhood, and had some German lessons about 1844-5. On leaving school he went at once to the Art Academy of Cary (previously called Sass's) near Bedford Square, and thence obtained admission to the Royal Academy Antique School in 1844 or 1845. To the Royal Academy Life School he never went, and he was a somewhat negligent art student, but always regarded as one who had a future before him.

In 1849 Rossetti exhibited 'The Girlhood of the Virgin' in the so-called Free Exhibition or Portland Gallery. The artist who had perhaps the strongest influence upon Rossetti's early tastes was Mr. F. Madox Brown, who, however, refused from the first to join the P.R.B. on the ground that coteries had in modern art no proper function. Rossetti was deeply impressed with the power and designing faculty displayed by Mr. Brown's cartoons exhibited in Westminster Hall. When Rossetti began serious work as a painter he thought of Brown as the one man from whom he would willingly receive practical guidance, and wrote to him at random. From this time Brown became his intimate friend and artistic monitor.

In painting, however, Rossetti was during this time exercising only half his genius. From his childhood it became evident that he was a poet. At the age of five he wrote a sort of play called 'The Slave,' which, as may be imagined, showed no noteworthy characteristic save precocity. This was followed by the poem called 'Sir Hugh Heron,' which was written about 1844, and some translations of German poetry, 'The Blessed Damsel' and 'Sister Helen,' were produced in their original form so early as 1846 or 1847. The latter of these has undergone more modifications than any other first-class poem of our time. To take even the new edition of the 'Poems' which appeared last year, the stanzas introducing the wife of the luckless hero appealing to the sorceress for mercy are so important in the glamour they shed back over the stanzas that have gone before, that their introduction may almost be characterized as a rewriting of every previous line.

The translations from the early Italian poets also began as far back as 1845 or 1846, and may have been mainly completed by 1849. Rossetti's gifts as a translator were, no doubt, of the highest. And this arose from his deep sympathy with literature as a medium of human expression: he could enter into the temperaments of other writers, and by sympathy criticize the literary form from the author's own inner standpoint, supposing always that there was a certain racial kinship with the author. Many who write well themselves have less sympathy with the expressional forms adopted by other writers than is displayed by men who have neither the



impulse nor the power to write themselves. But this sympathy betrayed him sometimes into a free rendering of locutions such as a translator should be chary of indulging in. Materials for a volume accumulated slowly, but all the important portions of the 'Poems' published in 1870 had been in existence some years before that date. The prose story of 'Hand and Soul' was also written as early as 1848 or 1849.

In the spring of 1860 he married Elizabeth Eleanor Siddall, who being very beautiful was constantly painted and drawn by him. She had one still-born child in 1861, and died in February, 1862. He felt her death very acutely, and for a time ceased to write or to take any interest in his own poetry. Like Prospero, indeed, he literally buried his wand, but for a time only. From this time to his death he continued to produce pictures, all of them showing, as far as technical skill goes, an unflinching advance in his art.

Yet wonderful as was Rossetti as an artist and poet, he was still more wonderful, I think, as a man. The chief characteristic of his conversation was an incisiveness so perfect and clear as to have often the pleasurable surprise of wit. It is so well known that Rossetti has been for a long time the most retired man of genius of our day, and so many absurd causes for this retirement have been spoken of, that there is nothing indecorous in the true cause of it being made public by one who of late years has known more of him, perhaps, than has any other person. About 1868 the curse of the artistic and poetic temperament—in insomnia—attacked him, and one of the most distressing effects of insomnia is a nervous shrinking from personal contact with any save a few intimate friends. This peculiar kind of nervousness may be aggravated by the use of sleeping draughts, and in his case was thus aggravated.

But, although Rossetti lived thus secluded, he did not lose the affectionate regard of the illustrious men with whom he started in his artistic life. Nor, assuredly, did he deserve to lose it, for no man ever lived, I think, who was so generous as he in sympathizing with other men's work, save only when the cruel fumes of chloral turned him against everything. And his sympathy was as wide as generous. It was only necessary to mention the name of Sir F. Leighton or Mr. Millais or Mr. Madox Brown or Mr. Burne Jones or Mr. G. F. Watts, or, indeed, of any contemporary painter, to get from him a glowing disquisition upon the merits of each—a disquisition full of the subtlest distinctions, and illuminated by the brilliant lights of his matchless fancy. And it was the same in poetry.

But those who loved Rossetti (that is to say, those who knew him) can realize how difficult it is for me, a friend, to pursue just now such reminiscences as these. In a week's time it may be possible to write about him.

THEODORE WATTS.

As a supplement to Mr. Watts's striking memoir we may add the following remarks, which deal mainly with Rossetti's career as a painter.

Writing in 1873 (*Athen.* No. 2396), we said: "Exuberance in power, exuberance in poetry of a rich order, noble technical gifts, vigour of conception, and a marvellously extensive range of thought and invention appear in nearly everything Mr. Rossetti produces." By exuberance we meant, as the context showed, not the mere luxury or over-fertility of any of the painter's gifts—for such excess is not noble—but unflinching fertility in design, ordered power, and mastery of everything art deals with. Gifts unparalleled by those of any other English painter, and of a kind similar to Tintoret's, formed Rossetti's technical endowment. Had he been trained in the severe school which produced Sebastiano, our countryman might have proved the noblest heir of the great Venetians, and he would have combined

the fine culture, wide views, and lofty standpoint of the nineteenth century with the sumptuousness of the Italian Renaissance. As it is, it is impossible to find a fairly representative prototype of the artist who, in his very prime, passed from among us on Sunday last.

Rossetti was an artist whose transcendent abilities enabled him to shine both as a painter and as a poet. If his several gifts must needs be compared the one with the other, we may say that in technical respects, and in these alone, his pictorial gifts yielded to his literary, but only because, slight as the difference may be, Rossetti devoted rather more of his energies to poetry than to painting, and cultivated more persistently that part of himself which appeared in verse. Much of this characteristic activity might have been due to the example of his learned father, for Rossetti's literary culture began in his earliest days, and was probably to himself, if not less exacting, at least less difficult than the many-sided culture of painting, complex as this is and more dependent on extrinsic influences and circumstances. At any rate, he covered himself with glory in both ways, and became at once one of the greatest poets who have used the English language and the one painter who, using the universal language, produced works that go far, very far, to adjust the balance which is said to be heavily against us in all matters of design. This dual aspect of Rossetti makes him to stand alone, a genius unique and unparalleled.

Rossetti was still a young man when the *Athenæum*, in this respect without a companion in the press, recognized his powers as a painter. More than twenty years ago we described and analyzed several works of his youth. Year by year we have borne witness to his abilities while describing his masterpieces. We have regretted more than once that, distrustful of his public, the painter withheld from the world those pictures which, in more ways than one, have revolutionized the higher aims of English design. To him such artists as Mr. Burne Jones gladly owed their obligations. A host of weaker painters have done their best to reflect the influence of his genius, and not a few have travestied it. It is expected that a full collection of his works will be shortly shown to the public.

We have described so many of Rossetti's pictures that it becomes difficult to avoid repetition. The best method of treating the subject will probably be to study his artistic career as a whole, and select a few brilliant specimens representative of his genius. The first thing to be said is that his art owed absolutely nothing to foreign travel, next to nothing to schools, and not much, if anything, to the influence of companions. Self-taught in the best sense of that much-abused term, he acquired for himself from the masterpieces of ancient art which are in London—drawing from sculpture, but not copying pictures—whatever he owed to artistic types. His work was so thoroughly his own that it is hard to find his prototype; and one recognizes more of a likeness than a pattern in the productions of Tintoret. Born in London, Rossetti was more than twenty years old before, having sold a picture, he made a short tour in Belgium, where he studied deeply the works of Van Eyck at Ghent and Memling at Bruges. But he was a designer and, in some respects, a painter before this, and among fellow students much admired on account of his brilliant invention, the outcome of a poetical and fervid spirit of the rarest order and highest promise. Such technical training as he cared to obtain in the regular way—it was not much—was obtained in the school of the late Mr. Sass at Bloomsbury, and at the Royal Academy, where he was admitted a student about 1846, and continued a fitful attendant in the Antique School—he never passed into "the Life"—for a year or two later. In the spring of 1848 the Pre-Raphaelite Brotherhood was formed,

half in sport, but with a very serious purpose. It comprised five painters, a sculptor, and also Mr. W. M. Rossetti, who has since distinguished himself as a critic. The leading, or rather the most brilliant, member was Dante Rossetti, at that time the only artist of any considerable literary culture in the body. The energy and artistic insight of Rossetti showed themselves in 1848 and 1849 in his first oil picture, a small "upright" example, called 'The Girlhood of the Virgin.' All who had witnessed the course of Rossetti's studies, divided and desultory, if earnest, as they had till then been, were astonished by the completeness, delicacy, finish, and solidity of this work. The spiritual dignity, chastity, and loveliness might have been expected from the already recognized character of his genius. This painting had an interest of its own in being till quite lately the sole work of Rossetti's publicly exhibited. It appeared at the Free Exhibition held in the Portland Gallery, since named the German Bazaar, in Regent Street—a forlorn display which, after many struggles, failed. We believe a drawing or two of Rossetti's were sent to a collection in Russell Place, now Charlotte Street, Fitzroy Square, and charitable exhibitions and quasi-private collections, such as those of the first Hogarth Club, to say nothing of Christie's auction rooms, have seen a few works of his; but with the exception of 'Dante's Dream,' which is now at Liverpool, 'The Girlhood of the Virgin,' his first oil painting, was the last he exhibited. In 1849–1850 was published the *Germ*, which was intended to contain an etching of his, but never did so, the plate remaining unfinished, like another by Mr. Millais, which was begun for the same purpose.

At this time every artist member of the "P.R.B." was accustomed to prepare designs in pen and ink for chosen subjects. Rossetti and Mr. Millais, whose invention was superabundant, produced more such works than their fellows; and thus were made many designs of surpassing merit, few of which were carried out in oil or water; they remain to attest not only the genius of the inventors, but their technical skill and industry. They are thoroughly considered compositions, perfect in every respect but colour. As examples of light and shade they equal fine etchings, which, indeed, in many respects they resemble. Rossetti was accustomed to choose at this time not only Scriptural incidents, but especially Dantesque, legendary, and romantic episodes, which permitted him to exercise his wonderful power of dramatic conception. At no time of his life was he content to produce mere illustrations of what he read; to the hints and half-hints of poets and historians he would give complete development, adding new imaginings, complex imagery, and intensity of expression. The thought that lay at the bottom of his text he evolved and made his own. At other times, when his intellect had fully developed itself, he created his own subjects, and, even when Dante was in question, remade the motives of the story and worked them out again in noble pictures as well as in verse hardly less noble. No modern artist, not even Decamps himself, rejected more emphatically the foolish notion of British critics, that design must needs be the handmaid or illustrator of literature. The early compositions to which we now refer proved his recognition of the dignity of art as completely as the large pictures we described a twelvemonth ago. The great painting which adorns the gallery at Liverpool is truly an illustration of the death of Beatrice, but it projects, so to say, Rossetti even more than Dante on the canvas. When he borrowed a verse from 'Philip van Artevelde,' or chose a text from Shakespeare or Shelley, the verse and the text alike were but mottoes used to bring the spectator face to face with the artist's motive, and make his associations subserve the painter's will.

The next development of our painter was in the direction of colour. Of course, each step in

his career was connected with that which preceded and that which followed. But one phase after the other was dominant. His progress was constant. His attention was occupied for several years after 1850 by the production of a number of designs referring to Dante, to mediæval legends, especially those of the Arthurian cycle, and to ancient ballad poetry. In these designs he used brilliant hues, such as made his works glow with green, purple, and gold, and tints as vivid as those of fourteenth century illuminations, and harmonized high notes of red and blue, as in 'The Blue Closet'—an example which, like 'The Tune of Seven Towers,' refers to poetry of Mr. William Morris's—'Fazio's Mistress,' 'The Damosel of the Sancte Graal,' and 'The Last Meeting of Lancelot and Guinevere.' These and other productions of the same class we described fully in 'The Private Collections of England,' No. IV., which deals with the gallery of Mr. Stevenson, of Tynemouth, and Nos. XVII. and XVIII., which criticize the collection of Rossetti's works belonging to Mr. George Rae, of Birkenhead. The vaguer, indeed, the more nebulous, the subject, the more solidly Rossetti gave to it.

Nearly ten years, 1850-1860, were devoted to these drawings and to similar studies, and at this time one or more pictures in oil, which, so far as we know, were never completed, were begun and in part executed. The legend of Lilith, the first wife of Adam, had a fascination for Rossetti at this period and ever afterwards. The fable of that luxurious and cruel witch, the tale of her haughtiness and transcendent beauty, suited his pencil, and the mysteriousness of the tradition charmed his imagination. While making studies larger than life for this and similar designs of singularly original character, he, not long after 1860, produced the earliest of a new class of his works, such as the 'Sibylla Palmifera,' 'Monna Vanna,' and the magnificent 'Venus Verticordia,' all of which belong to Mr. Rae.

This class comprises stately figures, larger than life, instinct with fateful passion or tragic languors, and personifying love in all its phases and degrees of desire or satiety. Among them are witch-like Astarte; Circe, at once cunning and cruel; "cool-fingered" Diana; the pure, wistful "Blessed Damosel," his own creation, who looked from heaven and, with ineffable tenderness, waited through centuries for the coming of her lover (it is a study of green and cerulean blue); Dante's Fiammetta, dying in a purple twilight; the beautiful 'La Bella Mano,' and the nameless 'Lady of the Day-Dream,' reclining under

The thronged boughs of the shadowy sycamore,  
Within the branching shade of Reverie.

These may be added to 'La Pia,' whom Dante met in Purgatory; 'Dis Manibus,' a Roman widow seated in the funeral vault of her family, a study of warm white of a silvery hue; 'La Ghirlandata,' a gem of the richest, purest, and deepest green combined with intense rose colour; 'Venus Astarte'; the gracious 'Lady at the Window,' her face full of sympathy for the lover she could not love; and the 'Venus Verticordia' before mentioned.

The greatest works of Rossetti are two. The first is 'The Bride,' or 'The Beloved,' an illustration of the Song of Solomon, which belongs to Mr. Rae, and comprises five life-size, three-quarters-length female figures and a negro girl. A marriage procession appears to have halted, and the women press closely on one another, so that their brilliant carnations and the splendour of their dresses are brought together to form a glowing mass. The bride is clad in apple-green silk, superbly embroidered with flowers and leaves, and she wears a veil of tissue of a differing green; on her head is an aigrette of scarlet enamel and gold, resembling an Egyptian royal jewel. Halfthoughtfully, half in the conscious pride of supreme

loveliness, she has removed the tissue from before her face and throat, thus revealing the softened dignity of her love-laden eyes and the exquisitely fair carnations of her cheeks. There is the least hint of a blush within the skin, as though the heart of the lady quickened. There is tenderness in her look, but there is no voluptuous ardour. The lips are deep in colour as blush roses. The other damsels of this noble picture are only less beautiful than their mistress. The second picture is called 'Proserpina,' and the figure of the bride of "gloomy Dis" epitomizes the highest qualities of Rossetti's art and poetry. It is the property of Mr. F. Leyland. Holding the pomegranate in her hand, Proserpina is passing along a corridor in her palace. She is enshrouded by the shadow of the place, while behind the goddess, and sharply defined, cold, bluish, earthly light has penetrated the subterranean gloom, flashing down for a moment on the wall, revealing the ivy tendrils that languish in the rarely broken shade, displaying the form of the queen, her pallid features, and her hair, which seems to have become darker than it ever was on the earth. The pale smoke of an incense-burner circles upwards in the still air of the gallery, and, spreading slowly, vanishes. Her moody eyes are instinct with anger, yet she is outwardly still, if not serene, and very sad with all her stateliness—too grand for complaint. Without seeing or heeding, these eyes seem to look beyond the gloom before her. The lustre cast on the wall throws the head into strong relief; she turns her eyes towards its distant source above; and her fully formed lips, purplish now but ruddy formerly, are compressed, moulded by potentialities of passion, the symbols of a soul yearning for freedom, and, with all their pride, suffering rather than enjoying goddess-ship. Although the picture is in this instance the greater work of art, we cannot better conclude this notice of Rossetti as a poet and as a painter than by repeating the sonnet he wrote to expound the passionate motive of 'Proserpina.' He will thus appear in his dual capacity:—

Afar away the light that brings cold cheer  
Unto this wall,—one instant and no more  
Admitted at my distant palace-door.  
Afar the flowers of Enna from this drear  
Dire fruit, which, tasted once, must thrill me here.  
Afar those skies from this Tartarean grey  
That chills me: and afar, how far away,  
The nights that shall be from the days that were.  
Afar from mine own self I seem, and wing  
Strange ways of thought, and listen for a sign:  
And still some heart unto some soul doth pine,  
(Whose sounds mine inner sense is fain to bring,  
Continually together murmuring.)  
"Woe's me for thee, unhappy Proserpine!"

### Just-It Gossip.

MR. MURRAY promises 'The Domestic and Artistic Life of John Singleton Copley, R.A.,' by his granddaughter, Martha Babcock Amory.

THE private view of the exhibition of the Royal Academy takes place on Friday week, and the exhibition will be open to the public on the Monday following. Next Saturday is the day fixed for the private view of the summer exhibition of the Society of Painters in Water Colours, and the public will be admitted on Monday week.

THE private view of the exhibition of the Institute of Painter in Water Colours is appointed for to-day (Saturday).

THE Director of the National Gallery has added to his laurels by the purchase of a masterpiece of W. Blake's, which he will exhibit in a few days. It belonged to the late Samuel Palmer, and bears on the back of the canvas a memorandum signed by him and giving the date of the picture, which is one of those Blake called "frescoes," as 1805. It is known as 'The Spiritual Form of Pitt guiding Behemoth,' and named as No. II. in the so-called "Descriptive Catalogue" of Blake's own com-

posing (see Gilchrist's 'Life of Blake,' 1880, vol. ii. p. 140). We lately referred to the intended sale of this extraordinary work at Christie's (see *Athen.* No. 2838, p. 355, col. 3). It is the companion picture to 'The Spiritual Form of Nelson guiding Leviathan,' which was included in the same "Descriptive Catalogue" of that unprecedented exhibition Blake formed of his own works at 28, Broad Street, Golden Square (see Rossetti's 'List of Blake's Works,' Nos. 94 and 95). The newly acquired picture was No. 285 in the Royal Academy Exhibition, 1871, and Blake described it as representing "that Angel (Pitt) who, pleased to perform the Almighty's orders, rides in the Whirlwind, directing the Storms of War. He is ordering the Reaper to reap the Vine of the Earth, and the Ploughmen to plough up the Cities and Towers." The design comprises the majestic figure of the angel directing the monster Behemoth, whose enormous jaws are wide open and filled with symbolic figures. The execution is most elaborate, and the colour splendid.

MR. D. G. ROSSETTI was to be buried yesterday at Birchington-on-Sea, where he died.

At Mr. Lefèvre's Gallery may be seen the latest of Mlle. Rosa Bonheur's pictures, a life-size group, very vigorous and splendidly painted. It is entitled 'The Lion at Home,' and represents a scene in an African jungle. The king of beasts, in the prime of his youth, muscular, tawny, with glossy hide and brilliant eyes, couches on dead leafage; his wife reclines at his side, their cubs gambol near them. The design is worthy of the artist, and the noble sense of repose and strength in reserve which it conveys could hardly be surpassed. The style of the draughtsmanship, the broad effect and richness of the tints of the animals' skins, from dark orange to black and greyish white, and the silvery reflections of the light, i.e. the so-called "lustre" they exhibit, are artistic triumphs. The picture could hold its own alongside of a Rubens, and lose nothing in the neighbourhood of a work of that king of lion painters. It is to be engraved.

REFERRING to a recent statement by Mr. Walpole in the House of Commons, in reply to Mr. George Howard, concerning the purchase by the British Museum of original drawings made by John Doyle for the celebrated "H. B. caricatures," it is within our power to correct an error of the former speaker, who said that the price of these works was 2,000*l.* The real price is 1,000*l.* As a collection of happy likenesses of statesmen and other persons of note between 1829 and 1840 these works, which number about 450, cannot be surpassed. They are far more meritorious than the lithographed copies made by "H. B." himself, and published with success. In the copying process much delicacy was lost; in printing from the stones the works suffered again.

THE National Portrait Gallery has lately received considerable accessions. Among these is a cast, given by Mr. Boehm, from the head of his statue of Thomas Carlyle, which is to be set up on the Chelsea Embankment. Although it shows no deep reading of character and is roughly executed, this work has the superficial elements of a likeness. Less masculine, but more characteristic and complete, is a statuette of Lord Beaconsfield, presented by the sculptor, Lord R. Gower. Near the above hangs a portrait, in the manner of Riley, if not by him, of Lord Crewe, Bishop of Durham. A chalk drawing, by himself, of Sir F. Chantrey at twenty-five years of age has been given by the sculptor's friend, Mr. Overend. A bust of Thackeray, the face being derived from a mould of the life, at fifteen years of age, and rich in character, is another new work; the mould was taken in the country by a wandering Italian *formatore*, and is in the possession of Thackeray's daughter, Mrs. Ritchie. A portrait of John King, Bishop of London, King James's



"King of Preachers," a man well remembered at Christ Church, Oxford, of which college he was Dean before he became Bishop of Worcester and of London, has found a fit place at South Kensington. King was the last bishop of the southern province who burnt a man for heresy. Another and more renowned prelate appears in the likeness of G. Berkeley, Bishop of Cloyne. The picture has a landscape background, probably representing the coast of the Bermudas, on one of which islands he proposed to found a college. It seems to be the work of Smibert, who went to the Bermudas with the bishop. The latter was renowned for his dealings with "the Trinity and tar water"; he was a strenuous advocate of both. The most important addition to the gallery is Reynolds's portrait of Edmund Burke, late the property of Mr. E. Haviland Burke. Mr. Scharf was fortunate enough to secure this valuable picture for the nation. It is a half-length figure in a brown-grey coat, in his own hair, and with an eyeglass ribbon. Burke sat to Reynolds in 1767-9. This portrait was engraved by James Watson in 1770 (J. C. Smith, 'British Mezzotint Portraits,' p. 1496). It is the earliest portrait of Burke, and was No. 161 in the Royal Academy Exhibition, 1871; in 1874 it was "sold at Christie's for 1,000 guineas."

MANY persons will be sorry to hear that Chiswick Church, the parish church of Hogarth and many men and women of note, the body of which is composed of fine red brick and is partly covered with names cut there, is to be "restored." Mr. Pearson will be the operator. A new chancel was added some years ago, and has been utilized in the usual way from that time. The tower has been already practically rebuilt. The old church at Hammersmith, a late and somewhat clumsy building, but not without merit and convenience, is to be abolished in the most unnecessary manner, and all its historical associations cast to the winds. Mr. J. P. Seddon will perform this feat. It is said that Hammersmith Church must be destroyed in order to accommodate a large congregation in a larger building. The fact is the old church is now rarely more than half filled. A chancel is indispensable, it is said.

THE French papers record the death of M. Henri Lehmann, at the age of sixty-eight years, the painter having succumbed to paralysis. He was born at Kiel, in Holstein, became a pupil of Ingres, and made his *début* in the *Salon* of 1835. His early productions had Scriptural subjects. To these succeeded portraits in considerable numbers, among which were likenesses of some noteworthy personages. After a while we find him employed in mural decorations, among which the pictures in the chapels of the church of St. Merry are mentioned. In 1856 he did a good deal of work of the same class in the galleries of the Hôtel de Ville, Paris, and other public buildings in the same city. M. Lehmann was a frequent contributor to the *Salons*, and obtained a second-class medal in 1835, and a first-class medal in 1840; of the latter he received *rappels* in 1848 and 1855. He became a Knight of the Legion of Honour in 1846, and Officer of the same body in 1853. In 1861 he succeeded M. Alaux in the Académie des Beaux-Arts. Professor in the École des Beaux-Arts in 1875, he soon after resigned that post on account of ill health. M. Maurice Borrel, the French medalist, is dead.

MOST of our readers will be sorry to learn that Mr. E. Gambart, the able and fortunate publisher and picture dealer, has been seriously ill at Nice.

WITH regard to the purchase in Italy of another Francia for the National Gallery from a private collection in Ferrara (see *Athen.* No. 2840, p. 419, col. 3), we are in a position to say that the treaty for this admirable work is not yet completed, and that, as the picture has not yet been

delivered, neither 50,000 francs nor any other sum has been paid for it.

THE following notes refer to Egyptian archaeology. Four new rooms for the reception of the recent discoveries are being constructed for the Museum of Boulak at Cairo. A tablet in bad condition of the monarch Horus of the eighteenth dynasty has been discovered by M. Maspero at Thebes. A tomb of a queen of the middle empire has been found by M. Naville at Thebes. It is covered with religious texts resembling those of the sixth dynasty discovered in the pyramids of Sakkarah.

NINE cases have arrived at the British Museum from Bagdad, containing contract tablets of the later Babylonian period found at Abu Habba or Sippara.

THE exhibition mania has made way in Constantinople. The first modest attempt was made in 1880 by two English visitors, Miss Sharpe and Miss Colville. This succeeded, and last year the A B C Club was formed and a larger exhibition held, as we mentioned in the *Athenæum*. A considerable balance remaining over, the A B C Club has grown into the Art Club, with the Earl of Dufferin as president. This year's exhibition is to have three galleries—one of contemporary works, one of loan paintings, and the third of miscellaneous works of Oriental art.

It is reported at Venice that the Italian Government has under consideration the appointment of a committee to see that in future repairs to St. Mark's the old work shall not suffer alteration.

THE German papers record the death, on the 7th inst., of Herr Friedrich Drake, the well-known and most able pupil of Rauch, a sculptor whose groups and statues of royal and other personages are to be found in many public sites in Germany.

THE celebration at Madrid of the bicentenary of Murillo does not seem to have been a brilliant affair. There was a religious service which the King attended. The front of the Museum, facing the Botanic Garden, was decorated, and so were the façade of the Academy of San Fernando and the statue of Murillo.

THE International Exhibition of the Fine Arts was opened at Vienna the other day by the Emperor. The French pictures in it have all been at the *Salon*. In the Austrian section there are works by Hans Makart, Von Angeli, Rumpe, E. Berger, Schödl, &c.; in the German section, Knaus, Leibl, Lenbach, Achenbach, and Becker are the chief contributors. Spain is strongly represented, Casado, Pradilla, Eacosa, Moreno, Maureta, and other artists contributing. A. Stevens, Portaels, and Gallait are the principal Belgian exhibitors; Chicheri and Favoretto are the most noted Italian painters. Denmark is represented by Exner, Ottesen, Kroyer, and others. The Italian sculpture is much admired—a fact that does not say much for the critical judgment of the Viennese, unless Italian sculptors have changed of late. The evening before the opening Herr Makart gave a fancy dress ball at his studio.

## MUSIC

### Musical Gossip.

FURTHER details of the great German opera schemes continue to be furnished at frequent intervals. In the most recent prospectus of the Drury Lane enterprise the names of Herr Franke and Herr Pollini appear as co-directors. The names of the principal artists have already been given, but it may now be added that the orchestra and chorus will number 200 performers, the former being selected from London instrumentalists, and the latter consisting of the Hamburg Opera chorus, augmented by members from

other German theatres. The total number of persons concerned in the undertaking will exceed 600.

THERE were a large number of sacred concerts on Good Friday, consequent on the permission of the Middlesex magistrates, but they were framed with a view of attracting the general public, and therefore do not call for criticism. At St. James's Hall Rossini's 'Stabat Mater' and a miscellaneous selection were given with full orchestra and the South London Choral Association, the principal vocalists being Mesdames Marie Roze, Agnes Ross, and Patey, and Messrs. Lloyd, Abercrombie, and F. King. The 'Messiah' was given by the Albert Hall Choral Society, with Madame Albani, Madame Enriquez, Mr. Maas, and Mr. Barrington Foots as the soloists.

AMONG the events that occurred too late for notice in last week's *Athenæum* was the performance of Dr. Bridge's oratorio 'Mount Moriah' in Westminster Abbey on Wednesday, the 5th inst. The subject of the work is the trial of Abraham's faith, the text being selected entirely from Scripture. A very high standard of musicianship is to be observed in the oratorio, and some of the choral numbers are extremely effective. There was a complete orchestra and a large choir, and Mr. Bailie Hamilton's new stringed organ was used on the occasion.

EASTER week has been, as usual, a period of complete inaction so far as regards musical performances, but next week will witness the formal commencement of the summer season. The Royal Italian Opera will open on Tuesday with 'Les Huguenots,' and on Saturday the first of Mr. Ganz's orchestral concerts will be given, the most interesting feature of which will be the performance for the first time in England of Liszt's 'Dante' Symphony.

THE National Training School for Music finally closed last week. There is a balance in hand of about 1,000*l.*, part of which will be devoted to the private instruction of the most promising pupils and the remainder handed over to the Royal College of Music.

MR. CHARLES HALLÉ will give a series of eight chamber music concerts at the Grosvenor Gallery on the Wednesday evenings in May and June. Madame Néruda and Messrs. Straus, Ries, and Franz Néruda will assist, and the programme will include some interesting novelties.

GUITEAUD's new opera, 'Galante Aventure,' produced at the Paris Opéra Comique, has met with unequivocal success. The libretto, by MM. Davy and Silvestre, is said to be somewhat *risqué* in character, and the music is described as in the genuine comic opera style as perfected by Auber, and showing but little of the influence of more recent composers.

THE death is announced of Friedrich Wilhelm Kücken, at one time an extraordinarily popular composer among the masses of the public, though never greatly esteemed by musicians. Born at Bleckede, in Hanover, in 1810, Kücken began to write songs at an early age, and soon gained a reputation in this class of work. His compositions reached this country, some of them, such as 'When the Swallows' and 'Trab, Trab,' creating quite a furore. His larger compositions, successful at the time, are now forgotten, and even as a song-writer he may be said to have survived his reputation.

A MUSICAL festival will be held in the Palais des Beaux-Arts, Brussels, in August next.

Le *Ménestrel* states that Lord Lyons, the Paris Ambassador, has presented to Madame Christine Nilsson a message of condolence from the Queen, having reference to the recent bereavement of the Swedish vocalist.

THE report that Wagner intends visiting Greece, with the view of writing a new music-drama on a classical subject, may be considered as baseless.

# DRAMA

## THE WEEK.

COURT.—'The Parvenu,' a Three-Act Comedy. By G. W. Godfrey.

ROYALTY.—'Not Registered,' a Domestic Drama, in Two Acts. By Arthur Matthison.—'Sindbad,' a Burlesque. By Frank H. Green.

OLYMPIC.—'The Shadow of the Sword,' a Dramatic Romance, in Five Acts. By Robert Buchanan.

IMPERIAL (Morning Performance).—'Lucy Brandon,' a Romantic and Poetical Drama, in Four Acts and Five Tableaux. By Robert Buchanan.

THE place of honour among Easter novelties belongs to Mr. Godfrey's three-act comedy 'The Parvenu,' produced at the Court Theatre. Built upon the Robertsonian lines, 'The Parvenu' comes little behind the works which have served its author as models. Its story is slight and commonplace. The majority of the characters are, however, fresh and lifelike; the dialogue is crisp and effective, and all but free from the strain after wit which is the bane of modern comedy; the action progresses pleasantly, and the whole is shapely and sympathetic. With a little quickening of the last act it may hope to obtain a popularity as durable as can well befall a piece which aims at presenting the manners of an epoch, and claims neither strong dramatic fibre nor the species of satire which applies with equal force to successive generations of humanity. An interpretation adequate in most respects and marked by a praiseworthy amount of *ensemble* is afforded. In characters like the heroine, in which grace, tenderness, and refinement are the most noticeable features, and in which pathos barely deepens into intensity, Miss Marion Terry is a valuable actress. Possessing a large amount of that indefinable charm of manner which seems a family possession, she renders thoroughly natural and touching the grief of the girl who, to save her father's honour, crushes her love back into her heart and accepts with resignation advances from which her whole nature recoils. In the look of the pale, suffering face, indeed, there was a suggestion of capacity to play a character like Lucy Ashton. Mr. Robertson as the hero acted with quietude and earnestness which left little to desire. Mr. Clayton, in a character unlike those he has recently assumed, of a student with more taste for betting books than for the theological treatises he is supposed to con, was thoroughly effective. Mr. Anson played the Parvenu with much breadth of humour; and Mr. Kemble as a middle-aged baronet displayed a genuine vein of comedy. Miss Lottie Venne acted with vivacity which degenerated at times into pertness, and Miss Larkin presented a type of fine lady which is as popular on the stage as rare in real life. A single scene serves for the entire action. It is as effective a pastoral set as the modern stage has witnessed.

In the heroine of his domestic drama of 'Not Registered' Mr. Arthur Matthison presents a type of character so unsophisticated it can scarcely win acceptance in modern days. A species of female counterpart to Voltaire's Huron, she investigates the basis of social conditions, and finds it unsatisfactory in most respects. So frankly ingenuous and naïve is she, that when her lover—about as disagreeable a character as ever was presented on the stage—steals the money of his employer and is in danger of

detection, she avails herself of the fact that her father is a postmaster to break open a letter and take from it the amount required to relieve him from his difficulties. No thought of possible evil in her action, or even of misconstruction, deters her; and her father, to whom she reveals her action, finds nothing to say to her except "Good girl." That phrase thus applied had perhaps the most comic ring of any words ever heard upon the stage. It is difficult to believe that Mr. Matthison intends this story to be accepted seriously. He calls it, however, neither comedy nor farce, but "domestic drama." One or two of the characters are well played, a study by Mr. Mansfield of a pretentious country squire being highly finished. The burlesque, entitled 'Sindbad,' which follows has as much spirit as ordinarily distinguishes this class of composition, with, perhaps, a little more vulgarity than some of its rivals.

Very moderate success has attended the dramatic ventures made by Mr. Robert Buchanan at two separate theatres. In one case failure sprang from causes beyond the author's control. What may be the merits of 'The Shadow of the Sword' cannot be said. The play was thrust on the stage in a state of unpreparedness such as had not recently been seen. No drama ever written could struggle against a series of misfortunes such as befell the piece which on Saturday night and Sunday morning wearied out at the Olympic the most patient of holiday audiences. Weaknesses, which Mr. Buchanan's experience should teach him to correct, asserted themselves, however, through the general collapse. Songs and dances were introduced without rhyme or reason, and served no purpose but to spin out a piece already too long. To a good play song and dance, unless they serve some distinctly dramatic end, are an impediment; to a bad play they are no support. It is easy, however, to imagine that some of the music introduced was, like a portion of the dialogue, intended as a mere stop-gap. It would be an insult to Mr. Buchanan's intelligence to assign to him much of the dialogue delivered amidst the ruins of Carnac. Not much more fortunate than was the author were the actors. Mr. Coleman, who played the principal character, had to remain extended on the ground, supposedly asleep, and wait for visions that would not and did not come. Napoleon and the Grand Army on its retreat from Leipzig were supposed to present themselves in the clouds and to be succeeded by an apparition of the Destroying Angel. All that was seen, however, was the ascent and descent of curtains representing mist and the erratic play of limelight. Between the acts, meanwhile, the pauses were so long that the intervals of many weeks or months mentioned in the playbills seemed to be taken by the management in earnest.

'Lucy Brandon' errs chiefly in the selection of a subject. Sanguine indeed must Mr. Buchanan have been in hoping to render acceptable to a modern public a character like Paul Clifford. Knights of the road have faded into a distance so remote that the public can no longer affect an interest in them. Bulwer's hero, meanwhile, is one of the weakest, most whining, and least edifying ruffians of his class. In

writing 'Paul Clifford' Lord Lytton chose to show his capacity to supply a kind of work then in fashion. The book, however, never hit public taste as did the 'Rookwood' of a less brilliant novelist. Mr. Buchanan has taken pains to elevate the character of Paul Clifford and bring it nearer to our sympathies. But slight success attends the effort, and the highwayman remains despicable. The physiognomies of some of Paul Clifford's associates are preserved: Augustus Tomlinson especially retains a portion of that comic humour which distinguishes him in the novel. Mr. Buchanan has, however, been fortunate in his exponent, Mr. Odell, to whom the part is assigned, communicating to it all possible drollery. Miss Harriett Jay plays with vivacity and some comic power as the heroine. Her method in the stronger scenes remains faulty, or rather incomplete. The less important characters find fair expositors, but little in the interpretation calls for comment.

## Dramatic Gossip.

IN the revival at the Haymarket of 'She Stoops to Conquer' Mrs. Langtry resumes the character of Miss Harcastle, and plays it with added vivacity. Mrs. H. Leigh is Mrs. Harcastle; Miss Wade, Constantia Neville; Mr. Conway, Young Marlow; Mr. Arthur Cecil, Tony Lumpkin; Mr. Pinero, Diggory; and Mr. Brookfield, Mr. Harcastle.

New dramas have been produced at various outlying theatres. At Sadler's Wells the new piece, which is entitled 'Cast Adrift,' is by Messrs. Palgrave and Gover. It was originally played about six weeks ago at the Theatre Royal, Bristol. The Standard has given a melodrama founded, by Messrs. Hugh Marston and Leonard Rae, on the story of Grace Darling, and entitled 'Poor Humanity'; and the Philharmonic has played a drama of London life, by Messrs. J. C. Gordon and Walter Mackay, entitled 'Night Birds.'

EASTER revivals include 'The Two Orphans,' which has been given at Astley's; 'British Born,' by Messrs. Pettitt and Meritt, reproduced at the Surrey; and 'Drink,' Mr. Charles Reade's adaptation of 'L'Assommoir,' played at the Pavilion. In the piece last named Miss Hilda Hilton appears as the heroine.

MR. PLANCHÉ's extravaganza of 'Babil and Bijou; or, the Lost Regalia,' originally produced at Covent Garden when that theatre was under the direction of Mr. Boucicault, has been revived at the Alhambra. New songs have been written, and the musical illustrations are augmented in number and importance. As upon its first production, however, 'Babil and Bijou' appeals to the public as spectacle. Considered in this light, it leaves nothing to be desired.

THE death of Mr. Henry Forrester deprives the stage of a useful and conscientious actor, with more modesty than is generally an attribute of his profession. His first appearance in London took place at the Marylebone Theatre in 1858. He played at the Lyceum for one or two seasons with Mr. Irving, and was the Iago to Mr. Irving's Othello.

A LITTLE RUSSIAN version of Shakspeare's works has been commenced. It is to be in prose and verse, following the original in this respect. According to the *Zarya* it is to be comprised in nine volumes. The volume first issued is to contain 'Othello,' 'Troilus and Cressida,' and 'The Comedy of Errors.'

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## PROSPECTUS.

The death of the late Mr. Frederick Gye having necessitated the realisation and division of his estate amongst his family, this Company has been formed for the purpose of combining the two Italian Operas in London, and for purchasing from Mr. Gye's Executors the Covent Garden Opera House and Floral Hall, with the whole of the plant and contents, and also the lease and goodwill of Her Majesty's Opera House, with scenery, costumes, music, furniture, &c., the whole of which latter the Executors have agreed to purchase for the above purposes.

2. The Covent Garden Opera House, the Floral Hall adjoining, and the buildings in Hart-street (which together cover an area of about 10,000 square feet), are held on leases direct from His Grace the Duke of Bedford, K.G., for a term of which about sixty-six years are unexpired, at a ground rent of 1,260.12s. per annum, or at a rate of about 1d. per square foot, the present value of land being at least 1s. 6d. per square foot; and these leases, including all the boxes and seats, except the box belonging to the ground landlord and the boxes and seats under specified, together with the goodwill of the business, and the entire stock of music, scenery, dresses, armour, furniture, property, and other plant for the mounting of the repertoire, which now comprises more than fifty operas, will be made over to the Company by the Executors of the late Mr. Frederick Gye as a going concern.

3. A lease of Her Majesty's Theatre, commencing in last year (1881), was granted to the Executors by the present Crown lessees, for the whole of their unexpired term under the Crown, viz., 30 years, at an annual rental of 5,000l., free from any existing rights, except the reversion of two boxes by the lessor. The average rental for which this theatre lets for the various periods of the year would be sufficient to pay the above annual rental, and insurance, taxes, &c., even should the Company merely sublet the theatre, instead of using it themselves for any of the various entertainments for which such a theatre is suitable.

The above lease is based upon the decision of the High Court of Justice in the action of Quilter v. Mapleson; but should that decision be reversed on appeal, the old lease held by Mr. Mapleson, which has about ten years to run (upon which a ground rent only of 1,934.6s. is payable), will be handed over to the Company, subject to twelve property rates and twenty-six stalls, reserved from the lease.

The arrangements now published with regard to Her Majesty's Theatre will be carried on by the Company upon its formation.

4. The following is a description of the buildings and property and interests acquired by the Company, by which will be seen the independent security which the Shareholders have for their subscribed capital, irrespective of the annual profits of the business:—

(a.) The buildings known as Covent Garden Theatre and the Floral Hall attached, the store-house in Hart-street, all built by the late Mr. F. Gye, together with the before-mentioned lease (50 years unexpired); the buildings taken at cost and the lease at 20 years' purchase of the valued rental, an after allowing for sinking fund for redemption of capital .. .. £206,780 0 0

(b.) The machinery, chandeliers, gas mains, fittings, water supply and fire main, and heating apparatus and other fittings, valued at .. .. 50,000 0 0

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(d.) Scenery, costumes, properties, furniture, music, &c., at Her Majesty's Theatre .. .. 30,000 0 0

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(e.) In addition to the above, the Lease of Her Majesty's Theatre, and the Goodwill of both Theatres, are estimated at .. .. £50,000 0 0

(f.) An agreement made with Mr. Mapleson, whereby he has agreed to give his exclusive to the Company for a period of ten years, and to undertake to manage and conduct on behalf of the Company the operatic business in the United States, which hitherto has been very profitable, and for which his great experience eminently fits him.

(g.) The benefit of all the agreements with Artists, and others, which Messrs. Gye have acquired, together with all rights as to performance of operas, music, &c.

(h.) The benefit of an undertaking by the Messrs. Gye not to carry on any operatic undertaking in opposition to the Company.

5. In settling the terms of purchase, the Directors have been able to arrange that 80,000l. part of the sum hitherto secured on Covent Garden Theatre, shall remain on mortgage at 4 per cent. and that the holders of 3 boxes and 6 stalls shall, subject to indemnity in respect of the said mortgage, retain their seats, in lieu of being bought out in common with the other seatholders. These few seats make no sensible difference in the average nightly takings of so large a theatre as Covent Garden, containing, as it does, 105 boxes and 500 orchestra stalls.

6. The mortgage is redeemable by the Company at any time.

7. The Capital of the Company (viz., 200,000l.) is appropriated as follows:—

(A.) For the purchase of the whole of the above properties and interests in both Opera Houses (subject to the Mortgage of 80,000l., and to the above boxes and stalls), cash .. .. £140,000 0 0

Fully-paid Ordinary Shares .. .. 29,000 0 0

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£170,000 0 0

(B.) Reserved for Working Capital by the Company .. .. 30,000 0 0

£200,000 0 0

8. The Company will thus have the virtual control of Italian operatic performances in London, in all the principal towns in Great Britain and the United States, for which latter branch of the Company's business most important and advantageous arrangements are almost complete (thereby providing engagements for the Artists nearly all the year round).

9. The Covent Garden Opera House was built with a view to the interior arrangements, as to seats, &c., being easily adapted to the requirements of Pantomime, Concerts, and other like entertainments in the autumn and winter, during which seasons it lets on very advantageous terms.

10. The books of Covent Garden Opera have been thoroughly examined by Messrs. R. Mackay & Co., Chartered Accountants, of No. 3, Lothbury, and show that the average annual profit for the six years immediately preceding the death of the late Mr. Gye was upwards of 15,000l. for that theatre alone, quite irrespective of the business done during those years at Her Majesty's Theatre, which would now have also been taken into consideration. Mr. Gye's sudden death, occurring as it did shortly before the Opera Season of 1879, and other exceptional causes in the years 1879 and 1880, occasioned a falling off in the revenue of those two years, but during the year 1881 there was a large increase in the general receipts over the two above years, and the subscriptions for that season were the highest ever obtained.

11. The following estimate has been prepared by Mr. Gye of the profits of the business to be carried on by the Company, calculated after paying expenses and outgoings of every kind:—

In the year 1882, the only year in which the combination of the two Italian Operas has ever yet been effected, which was at Covent Garden Theatre (as permanently secured by the present undertaking), the profits of the Italian Opera season alone (extending a little over three months) amounted to 22,000l.

Assuming, however, that two-thirds only of this sum were to be realised, say .. .. £15,000 0 0

The average rents for the winter months at which Covent Garden Theatre lets amount to 5,000l., and this sum may be taken as what would be received supposing the Company let the Theatre, instead of working it and receiving the extra profits themselves .. .. 5,000 0 0

The alterations made last year in the re-arrangement of seats and prices admit of an additional annual profit of 12,000l.

The average nightly letting of these seats is over two-thirds of their number, but taking only two-thirds, the annual increase will amount to .. .. 8,000 0 0

The operatic and concert tours in the principal towns in Great Britain will produce, at a very low estimate .. 5,000 0 0

A careful estimate has been made for the undertaking in America and the United States, and a net annual profit of upwards of 20,000l. may be fairly expected.

Assuming that about one-half only is realized, viz. .. 10,000 0 0

£45,000 0 0

No sum has been entered on account of profit from Her Majesty's Theatre, as the amount would depend on the particular uses to which the Theatre might be put, as explained in Paragraph 3.

From this profit of .. .. £45,000 0 0

Will have first to be paid .. ..

Interest on 80,000l. at 4 per cent. .. .. £3,200 0 0

Allowance for the Annual Redemption of Mortgage, say .. .. 3,000 0 0

And for a Reserve and Sinking Fund, including depreciation of scenery, dresses, stock, and other plant, say .. .. 2,000 0 0

8,200 0 0

Sum available for dividend .. .. £36,800 0 0

Or over 11 per cent. on the Ordinary Share Capital of 190,000l. after payment to the holders of the Founders' Shares of their proportion of the surplus profits.

12. Shareholders to the amount of twenty-five Shares and upwards will (subject to such regulations as shall from time to time be determined by the Board) be entitled to a deduction of ten per cent. on the published prices of admission to all operatic performances and concerts given by the Company in this country and the United States, or elsewhere, as purchasers of tickets for any single entertainment, and to a deduction of twenty per cent. on the amount of their subscription, should they be subscribers for the London season, or for any series of performances or concerts, not less than twenty in number, out of London.

13. An agreement has been prepared and will be entered into between Messrs. Gye and the Company, in which are recited the arrangements for acquiring the different interests comprised in the agreement.

14. There are various Contracts connected with the ordinary business of the two houses, such as Artists' engagements, rights of representations of Operas, &c., all valuable to the Company, but the particulars of which cannot, it is obvious, be set out, and applicants for Shares must be considered as having waived this being done.

15. Mr. ERNEST GYE has agreed to act as Managing Director of the business.

16. The above-mentioned Contracts and Agreements, the Accountants' Report, and the Estimates of the Value of the Properties, together with the Memorandum and Articles of Association of the Company, can be inspected at the Offices of the Solicitors.

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